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Shakta Iconology of Nepal

-Mrs. Sony Maskey

Introduction

Shaktism appears to be a compound of Hinduism with an Aryan beliefs. It differs from most sects in not being due to the creative or reforming energy of any human-founder The worship of the goddess Durga is in fact the worship of Shakti or the female principal, incarnate as the Source par excellence of all life and death and of all wellbeing and misery in general. Hence Shaktism is the worship of Shakti or Siva's spouse under various names, of which Durga, Devi and Kali are the best known.[1] Hinduism has recognised and represented the feminine principle. Since the one is beyond all pairs of opposite it must encompass both male and female,[2] without the female energy there is no creation or evolution, perhaps following the identification of Rudra and Agni, Shakti was identified with the tongues of fire and similarly named. The Brahmana literature mention her as a Source of Strength, naturally she became a source of power.[3]

1. Antiquity of Shaktism

Due to a popularising of the Sankhya idea of **Purusha** and **Prakriti**, it helped to invest the Devi with all the powers and form a union of power and will, all things were produced. The **prakriti** is identified with Maya, the goddess of **illusion** in **Vaivartha purana**.[4] The same record shows the division of **prakriti** into five portions and She is, therefore, the cause of Siva. The worship of Devi, thus naturally is one of the considerable antiquity and popularity.

Regarding the antiquity of Shaktism it can be said that the worship of female deities became prominent somewhat in Indian literatures and represent the better ideals of the period when it appeared.[5] The

1) Eliot, Sir Charles, '**Hinduism and Buddhism**' Volume II, Great Britain, 1921, p. 274.

2) Donald and Jeanjohn Son, '**Gods and Goddesses in Hinduism**' New Delhi, 1972, p. 65.

3) Munshi, K. M; Majumdar, R. C; Pusalker, A. D; and Majumdar P. K., **The Classical Age**' Vol. III, Bombay, 1962, p. 444.

4) Alkinson, T. Edwin; '**Religion in the Himalayas**' India 1974, p. 735.

5) Eliot, '**Hinduism and Buddhism**,, *Op. Cit.* p. 275.

Goddess of Rgveda are insignificant but this veda is evidently a marmal prayer from which many departments of popular religion were excluded. It has been said in the Rgveda that without affiliation and sin gle with her other than the devini nothing existed. In one Vedanta philosohy and popular sects all created things are held to be illusory, the Shakti ; or active will of the deity, is always disintegrated and spoken of as Maya, Mahamaya. The worship of the female principal, as distinct from the divinity, appears to have originated in the literal language of the vedas in which the will to create the universe, is represented as originating from the creator, and co-existent with him as his consort, and part of himself.[1]

In the **Arthava-Veda** many spirits with feminine names are invoked and there is an inclination to personify bad qualities and disaster as goddesses. Nor we do find any goddeses attaining a position comparable to that held by Durga. But there is no doubt that the worship of goddess as great powers is both ancient and wide spread,[2] we find the figure of goddess **Anhita** on the coins of the **Kushana**, who must at on time have been known on the North-western borders of India. There are groups of goddesses varying in number and often melovent.

The **Kalika Purana** mention of the offering of blood drawn from the sacrificers own body. The goddess like Kali, Bhairavi, Chhinnamastaka are not the products of purely Hindu imagination but represent earlier stages of amalgamation in which Hindu and aboriginal ideas are already compound.[3] The notion of Shakti as the supreme power seems to appear fully only in the **'Svetesvatara Upanishad'**. 'She is the source of all the universe creator, she is the form of all that is conscious' according to Devi Bhagavat Purana.[4]

According to some scholars, Shaktiam has been derived from lower cults. In **'Yajur Veda'**, we find **Rudra** associated with a female deity called **Ambika**, who is noted as the daughter of the Himalayas. She was perhaps originally a sacred peak.

She has been mentioned in the **epics** under a number of names. Many of her myths and their meanings are given in the **Puranas**, particulary the **Brahma-Vaivartha, Kurma the garuda. The Kali Upanishad** and **Tara Upanishad** advocate the worship of the the goddess as the symbol of the unqualified principle, the immensity, the Brahman. According to the **Suta Samhita** to be freed from the world, one should worship the witness of all the **transcedent energy**, whose shape is the self and in whom are found neither the manifest world nor its pleasure.[5]

In **Kena-Upanishad**, Uma Memavati explains to the gods that a being whom they

1) Wilson, H. H., **'Religious sects of the Hindus'**, Calcutta 1958, p. 136.

2) Ibid. 167.

3) Ibid.

4) Danielon, Alain, **Hindu Polythesism'** London 1964, pp 254 to 255.

5) Ibid. p. 257.

don't know is Brahma and later we hear of a similar goddess ih the Vindhyas, Mahavindhyesvari, who was connected with human sacrifice.[1] Deities have different aspects and has many forms classified as white and black or terrible. Uma belongs to the former class but the later Durga, Kali, etc. are more important.

Shaktism regards the goddess as the active manifestation of the godhead and is also identified with **Maya** and **Prakriti**, which is pictured as female. Shakti is not in emancipation or aspect of the deity and there is no distinction between Brahman and Shakti. She is Parabrahman and supreme of the supreme.[2]

Shaktism as a definite sect started from North-Eastern India and still it is chiefly popular in Bengal and Assam as proved by the inscription of the Kings. We find the mention of Durga in the Mahabharat who is said to love offerings of flesh and wine. The hymn addressed by Arjuna to Durga proves that Durga had already acquired such an importance that she was adorned by men as a powerful goddess, able to fulfill their desires, at the time when this hymn was composed. She was addressed in the following names as Kumari, Kali, Kapali, Vijaya, Kansika, Uma, Kantara, Vasini, etc.[3] Bana (630) does not speak of saktas in his list of sectaries.

Shaktism or Tantrism was prevalent before 7th century A. D.

From 12th to 16th century when Buddhism itself deeply infected with tantrism was disappearing and shaktism was probably the most powerful religion but vaisnavism was gaining strength But in the end of 15th century the Assamese King patronised shaktism. It never inspired any popular movement but was popular among the aristocrats.

But the later **upanishads** mention shakti in the same sense of creative energy. Shakti, who pervades the universe is also present in the body as Kundalini and it is a part of **sadhana** to arouse this energy. The shaktis are made to dwell in the human frame in suitable positions.[4] Shakti is many deities combined into one. Among such forms we find ten Mahavidyas but the most popular manifestation of shakti is Durga and Kali.

The **'Padma-Purana'** mention that the chief sanctuary of shakti is at **Kamakhya.**[5] with an inscription.

In the **'Harivamsa Purana'** we find the mention of Visnu praying **Nindra Kala Rupini Devi** and it also defines her great shakti. Kali Kills Chanda and Munda and she is also called as **"Chamunda"**. In **'Virat Parva' Udhisthir** worships **'Mahishasuramardini'** (Plate No 1). In the next hymn she is regarded as **Apya** (Durga) in which she is represented as the goddess of the wild tribes. According to **'Markendaya-Purana'**, the goddess that killed the **'Buffalo-demon'** was made up of the fierce radiance of Siva,

1) **Eliot**, *Op. Cit*, p 277.
2) Ibid, p 278.
3) Bhandarkar, R. G., **'Salrism, vaisnavism and other minor religious'.** Part I, 142.
4) Eliot, *Op Cit.* p 283.
5) Ibid, p. 286.

Visnu, and Brahmadeva. She is called Chandi and Ambika.[1]

We also find the important place of the Saptamatrikas along with shakti in SHT, which are the powers or spirits of the gods from whom their names are derived, are called the excellent forms.[2] The matrika is mensloned as the knowledge of wisdom so the is regarded as the Janmadata of Brahmi. In 'Siva grantha' Siva himself is shown worshipping the matrikas. We find the division of these Saptamatrikas as Uma devided her body into seven pieces according to SHT and in YHT we find the mention of eight matrikas. In India we find Narasimhi instead of Mahalaxmi. It seems that these deities occupy little position because of their quality and in 'Swyambhu Purana' also we find the mention of these deities.

In Rgveda also we find the mention of Saptamatrikas and the 'Govil Smriti' speak of fourteen matrikas. In Markendeya Purana also we find seven matrikas but in Matsya Purana we find hundreds of matrikas. In 'Brihad Samhita' also much attention is paid to the figures of the matrikas. 'Kritya-ratnakar' and 'Devi Purana' speak of the favourite kula also. Many pillar inscriptions, Caves of Ellora and the Palaces of Mathura also speak of its popularity and on the base of images also it's antiquity can be traced upto Indus valley civilization. Therefore the matrikas play a very important role in Shakti and Shaktism can be traced to a remote past. In some aspect Shaktism is similar to the erotic visnuite sects but there is little real analogy in their ways of thinkings and a work like the Mahanirvana tantra presents a refined form of Shaktism modified or it does not prescribe human sacrifices and counseis moderation in the use of wine. This mountane Shaivism had its origin at least before first century before Christ and in the time of Kadphises it was the popular cult of the Kabul and Peshawar valleys.

She is declared not only to be one with the male deity, of whose energy someone of her manifestations is the type as Devi with Siva and Laxmi with Visnu, but it is said that she is equally in all things and that besides her there is nothing The principal rite of Shakti is derived from tantras although its adoration is authorised by the Puarnas. Some tantras are prior to the puranas and the followrs of tantras professed them as the fifth veda, and attribute equal antiquity and superior authority. Therefore, it may be inferred that the system originated at some period in the early centuries of Christinity, being founded on the previous worship of female principal and the practices of the yoga with the Mantras are mystical formulae of the veda.[3]

She was also worshipped in Egypt, in Mesopotamia, in Greece, in India, etc. In Nepal she is popularly worshipped even today.

(2) Shaktism in Nepal

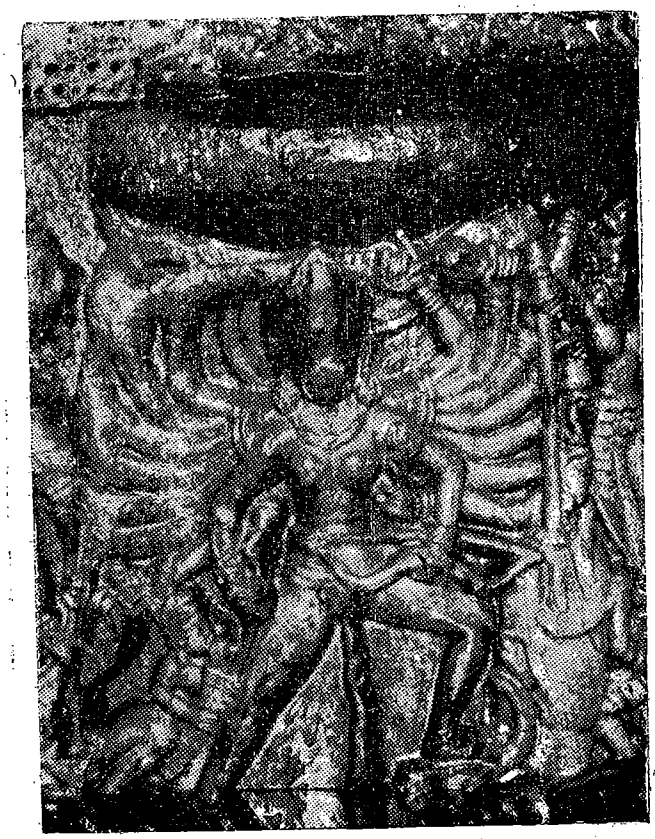
Now coming upto Nepal it can be said that Nepal has been proved as one of

1) Bhandarkar, R. G. *Op. Cit.* p. 143

2) Ibid.

3) Wilson, H. H., *Op. Cit.* pp 139 to 140.

Ugra Chandi Devi
(Mahismardini), Bhaktapur



Naxal Bhagavati

Palanchok Bhagavati

the most famous sakha pithas . [1] The Pauranic stories of the greater sacrifice of Daksha , the son of Brahma , and the death of Sati therein gave rise to the cosmic dance of Shiva and the cutting down of the corpse of Sati , which Shiva had Supported on his shoulder during the frenzied dance , by the Cakra of Vishnu, which brought the wanton destruction of creation by Shiva to a close. The places where the fragments of Sati's body had fallen became each a sacred spot or Pith sthana.

It may be recalled that Sati as the embodiment of the primodical and eternal principle of the mother goddess had already displayed her all powerful forms of Dasamahavidya for inspiring Shiva with we and reverence and compelling him to grant her the permission to proceed to the sacrifice of Daksha to which neither Shiva nor she had been invited. Thus, this Shakti pith became the embodiment of the basic principle of the union of prakriti and purusha.

We find the high position of Shakti in the Vedas, epics and during upanishadic period. After Buddhism it gained its popularity in a great number. We find the mention of Kali, Tara, Bhairavi and others in the Buddhist epics like 'Kalpa tantra ' and these very deities later occupied high position in Hindu tantra. In Jainism also it has acquired good position. The famous Jaina epic 'Ratnasagar' also speak of Saraswati-who is known as Barahi, Sharada, Bagiswari, Brahmani, etc.

In the famous epics of Hindu like Ramayana and Mahabharata , Devi Bhagavati, Markendeya Purana speak of the great importance of Shakti. In Mahabharata we find the mention of Kali, Kapali, Mahakali, Chandi, etc. Nepal is a Hindu Kingdom and most of its people are the followers of Shaktism from the very begining of history. We find the practice of animal sacrifice and we find many temples and images dedicated to Shakti in Nepal.

Only on the basis of inscriptions we are not able to construct the complete history of Shaktism. On the basis of one inscription of Palanchowk Bhagavati we came to know that an image of 'Devi Vijayashree' was installed by queen Vijayaswamini. From this incription nothing more has came to light except the Devi has got popularity during that reign. But there are many archaeological points to prove it. During Lichhivi period Shaktism seems Co-related with Shaivism the solid foundation of which can be proved. In some inscriptions of that period we find the hymns in praise of Shiva along with that of Bhagavati and the existing Uma-Maheswara or alingana murtis of the Śhiva Parivar and others prove this fact.

The next thing to prove the popularity of Shakti cult during Lichhivi period is the coins of Manadeva. In the obverso part of the coin we see a lion with its. [2] Paw raised, [3] holding a lotus flower by the raised paw. Perhaps that very loin was to indicate the deity of Shakta cult because it is well known that lion is the pet animal of Durga. In Vaishali the homeland of the Lichhivis this sign has gained much popularity and perhaps the Lichhivis could not forget this and influenced by their 'Istadevi' perhaps minted the lion

1) Regmi, J. C; 'Nepalko Dharmik Itihash', Nepal 2030, p 193.

2) Ibid.

3) Chhochu, Maheswarman: 'Hamro-Sanskriti' Anka 3, Jestha 30, 2024, p 15.

on the coins as viewed by Mr. Alatekra.

In Arya Society the flower is used in peaceful activities. That's why that pose of the lion means that Shakti gives peace or peace is maintained by Shakti. According to K. P. Jayaswal Bhogbati was the 'Istadevi' of Manadeva but it has been proves groundless by the scholors.

In Gunanka coin alsowe find the four figures. The last figure is a female figure having a pointed crown and it seems that she is holding 'Chanwar'.

The **'Padma Sit'** figure of Manaka coin proves that it is a figure of a deity. The hair style of this figure is like that of the Kumari and the posture is almost the same. From the history of the Lichhivis it appears that Devi was their family deity. According to K. P. Jayasawal Bhogbati was the Istadevi of Manadeva and many scholors think that perhaps Bhogbati means **Bhagbati.** The contemporary of Manadeva-Scanda gupta's coins also bears a female figure sitting on a lotus which is similar to the former. Perhaps for the prosperity they minted the figure of Laxmi on those coins. And the figure of Manaka coin can also be a figure of a Devi which is a glorius influence of Hinduism and Aryan culture.

In another inscription of the same period, we find a reference to a temple of Indal devi, (gnoli, V, Basak Nepalese inscription in Gupta character, p 304) evidently a matrika goddess in connection with the installation of a linga known as Ratneswara. The temple of Chhinnamastika is one of the manifestations of the goddess Kali with an ins. of Jisnu gupta. We also find a number of small images scattered in the yard of the temple at Arya-ghat, which was at one time a centre of Devi worship.

The **Handi gaon** inscription of Amsuvarma speak of the donation of money by the king for the construction of the temple of **'Sasthi Devi '**. This inscription tell us of some religious activities performed by the queen of Amsuvarma in the name of her husband. On the basis of this inscription this Banakali can be considered as that of Lichhivi period. As this deity was popular among the public. Perhaps Amsuvarma gave financial help for the construction of the temple. In ancient India we don't find the iconography figures of these devis but in Nepal we find it which is a characteristis feature of the Nepalese.

The figure of Tunal Devi was also built. The image of Naxal Bhagavati (Plate No. 2 A) and Sobhabhagavati is similar to the image of Palanchowk Bhagavati (Plate No.2 B) and from artistic point of view they can be regarded as that of Lichhivis period.

The Sankhamul Sikudahi inscription of 495 tell us that the images of matrika devi were ruined in course of time. Its hands and legs were broken so Babhruvarma wished to repair it but he died. So it was constructed by the mother of Deva. varma. In other way this inscription also proves the fact that the artists used mud as an important material which was not durable.

During 9th-10th century it became more popular. It appears as an independent school but connected which Shaivism.

In our country all the gods have female counter parts. In Nepal the Buddhist deities also have their counterparts. The Nepalese Believe Shiva without Shakti but the Buddhas without Tara, Vajra or Prajna are of no value because in medieval period Vajrayana became popular but without Shakti Vajrayana is nothing. In the combination of male and female they combine the ultimate reality.

It is the mother goddess cult which has taught the Nepalese people to struggle than surrender and created harmony among the followers of different faiths. Tantrism is also but the out come of this cult. Thus it has taught the Nepalese to believe more on the cult of life than the cult of death.

Now coming to the medieval period, it can be said that Sthithi Malla was a devotee of 'Maneswari' and got the epithet as 'Shree Maneswari Baralabdha Prasad' which has been mentioned in the inscription of patan Kumbheswar. [1] We find the mention of this deity in the ins. of Handigaon, Lagan tole and Naxal inscription but we are not able to know more about the antiquity of this deity. The 'Bhasa vamsavali' mention that Manadeva installed the image of Maneswari but we don't have any solid proof. Jyotir Malla was also a devotee of this deity and got the epithet as 'Shree Maneswari Baralabdha Prasadit'. [2] and Yaksha Malla also used the same epithet which has been proved by the inscriptions.

Upto this period 'Jhankeswari' also got the popularity and the 527 N.S. inscription shows that 'Jayajitra Singh' got the epithet as 'Shree 2 Jhankeswari Baralabdha Prasadit. [3]

The Devi Purana mention the importance of 'Guhyakali' in Nepal and the 'Bayu Purana' also mention of 'Nepal Pitha'. During late Malla period the 'eight kalikas of Kantipur', 'eight Astamatrikas of Bhaktapur' and 'eight kumaris of Patan', became popular and got many names. They brought the Saivite and Buddhist groups still closer. We have the evidence of two groups of female deities of Shakta cult. Vaisnavi and Shakti or Raudra. We find the four divisions of Vaisnavi form. They are Yogamaya, Laxmi, Saraswati, Bhu Devi.

In her Raudri form we find Parvati, Bhadrakali, Durga, Mahishasuramardini, Mahakali, Sapamatrika.

In Nepal we find 'Astamatrikas' which consist of Brahmayini, Rudrayini, Kumari, Vaisnavi, Varahi, Indrayini, Chamunda and 'Mahalaxmi'. In Dasa Mahavida' we find Kali, Tara', Tripurasundari, Bhuvaneswari, Chhinnamastaka, Tripurabhairvi, Dhumavati, 'Baglamukhi' Matangi, and Kamalatanika. In Astamatrika group we find sometimes Narasimhi instead of Mahalaxmi.

An illustrated Manuscript dated 1732–1771 A. D. show the worship of Guhyaswari by Jayaprakash Malla as his Istadevi and in 17th century Pratap Malla built a temple over this Pithadevata but she is not present in any record prior to 14th century. Saraswati seems to occupy high position during this period but she lost her popularity later on but even today also an bright full Shree Panchami day she is worshipped. The goddesses like Naradevi, Dacchinkali are offered liquor and blood in orgies to drunkness and the tradition of Kumari Puja seems to be very active and protent and even today a girl of 6 is duly enshrined as Kumari and worshipped as a true living goddess.

The cult of thiesedeities are very old and is worshipped as Azimas. It has been said that originally they represent 7 or 8 evil aspects of the mind. Some count only seven but is headed by Yogeswari who personifies

1) Regmi, D. R; 'Medieval Nepal' Vol III, (Calcutta 1966), p 33.

2) Ibid, p 49.

3) Ibid, p 43.

the mental quality of Kama. As the medieval age was the age of superstitious and demons these deities were there to protect the people. And we find many images of these deities.

3) The Shakta iconographic features:

Art is the quintessence of a nations being, for it is the reflection of peoples soul in its varying moods. It is an expression by the creative genius of the inner carvings and desires. In Nepalese art we find the influence of different cults. So it can be said that the religion have inspires the art of Nepal and the art of Nepal subserves the needs of religion.

There is an equally strong belief in the existence of a Kiranti school of art in keeping with the belief in the rule of the Kirantis before the Lichhivis came to power. Now let us describe the different characteristic features of Lichhivis and Malla images.

In early Lichhivi figures we find that the artist are able to present the figures with simplicity, proportionate (limbs), lack of heavy ornamentation, solid and masculine body, use of holy thread, lower dress upto the waist, ellaborate hairstyle, slenderness of waist, not too plump breast and the upper part of the body are the characteristic of early Lichhivi period. In comparision to this, the late Lachhivi figures are a bit complicated and we find the use of ornaments, use of different paste and find the dress on the upper part of the body. Now let us describe some important Shakta images of Nepal belonging to Lichhivi and Malla period.

Because of the influence of tantrism we find Durga on her various manifestations. It is the Raudra aspect of Uma. Sometimes she is named in recognition of one or other of her heroic achievements. e. g. she is called 'Mahishasuramardina' in consquence of her having destroyed Mahishasura. 'Silparatna' describes that the goddess in this from should have to hands and adds by saying that it should have three eyes, wears a Jata mukuta and should have a digit of the Moon. She should have high breasts, and a slender waist with three bends in the body. Her eyes should resemble the blue lily. She carries trisula, Khadga, Sakhya Yudha, Chakra, and a stringed bow in her right hand. While her left hand carry Pasa, Ankusha, Khetka, Parasu, and a bell. At her feet should lie a buffalo with its head cut off and with blood gushing from its neck. From within this neck should be visible the half emerged real asura bound down by the Negapasa of the Devi.

The asura carries a sword and a shield and should have a terrific look and knitted eye brows. The right feet of the Devi should be placed on the back of her lion and her left feet should touch the buffalo-body of Mahishasura.[1]

The best and the oldest exmpale of this form of Durga is the Mahishasuramardini of Lichhivi period- a blend mixture of vedic tradition and tantrism is the 'Palanchok Bhagavati' also known as 'Vijaya Shree'. The image of this 'Vijaya Shree' is installed by Vijayaswamini. According to some this 'Vijayaswamini' is the concupine of Manadeva but some mention her as sombody not connected with Manadeva but installed the image during the reign of Manadeva, 'Palanchowk Bhagavati'. The goddess has eighteen hands. The right hands carry Khadga, Parasu, Ghanta, Chakra, Akshamala, Lotus flower, Sul, while the left hands-carry Dhal, Dhanush, Trident, Bajra,

1) Rao, T. A. Gopinath, The Elements of Hindu Iconography' Vol I Part II, Delhi 1968, pp 345 to 346.

Khatwang, the buffalos tail, and in abhya posture. The one right hand carry Bindu and the left hand carry a Patra which is in the middle.

The image has proportionate limbs. The left thigh of the goddess is muscular as it rests on the buffalo's body. It is very natural. The right leg is to some extent tilted and rests upon the back of the lion.

We also the slenderness of the waist and the plastic and mobile body and exaggerated hips. The figure is presented with simplicity and the ornaments are also restrained. The hair style is ellaborate and the hair is thrown in the back on the sides with beautiful curls. The artist seems to have paid much attention on ear ornaments too and the decorated and diaphanous drapery is the typical characteristic of this figure.

The face of the goddess is quite calm and we see the use of pointed crown. The half emerged real asura from the buffalos neck is stabbed by the trident of the goddess. The asura is shown holding a sword and have a terrific look. The goddess has an eye on the forehead also.

The nimbus is oval shaped and we find the presence of two other small figures. This image is a monolothic one and is carved on black sand stone It is a fine and adorable specimen of Nepalese sculpture. It is believed that the stone image is one of the master piece of Nepalese sculptures.

According to one legend, after the construction of this image the hand of the artist was cut off. So in comparision to Palanchowk Bhagavati, Naxal Bhagavati, Nala Bhagavati became worse although made by the same artist. There is no doubt that in comparision to these two and Sobhabhagavati, the Palanchowk Bhagavati is more beautiful and fine. As the above legend is not proved there is the probability of the construction of the coarse images before the construction of Palanchowk Bhagavati. Again there are many scholors who take this Palanchowk Bhagavati as that of 10th-11th century. But acc. to the inscription it was constructed during 5th-6th century Perhaps the former image was lost and the later was replaced in that place during Malla period. There are many other images scattered around the Bhagavati which is of Malla period. But as the style, posture and group of these Malla images differs from that of Bhagavati it can be said that it does not belong to Malla period. The next fact is the simplicity and calm facial expression which we get in this image and the natural presentation of the image which help us to say that it is of Lichhivi period and not the later replaced one.

Sobhabhgavati:-The image of Sobhabhagavati can also be dated to 5th-6th century. It is to some extent the exact copy of Palanchowk Bhagavati with a slight variation. In this image we see only eight hands. The right hands carry Chakra, Khadga, Parasu and one in barada Poshure. While the left hands carry bell, dhal, trisula, and holding the tail of buffalo demon.

The trisula of this Bhagavati is in the left hand which is piercing the hipside of the buffalo demon. According to the iconographic text and in the Palanchowk Bhagavati the trident is in the right hand and piercing the neck of buffalo demon. But in this Sobhabhagavati we see this trisula being hold by the left hand and see the trisula piercing from the hipside to the stomach. This is one difference between the two.

The second peculiarity of this Bhagavati is that the head of the buffalo demon is not cut which we see in the Palanchowk Bhagavati.

In this Bhagavati the real asura is not visible as that of Palanchowk Bhagavati. The next diffe-

rense between these two is that in this image we see the left feet being rested upon the head of the buffalo and the right leg tilted to some extend not rested on the back of the lion. There we see the absence of the lion. Whereas in palanchowk Bhagavati we see the right leg tilted to some extent and rested on the back of the lion and the left feet rested on the back of the buffalo not on its head.

The difference of these, which according to iconographic text, should be in the Mahishasuramardini figure, shows the originality of the Nepalese artist of that period.

In this figure the artist has become able to present the naturality in the musculared thigh as the feet presses the buffalo. As the head of the buffalo is presses the body of the buffalo demon is seen rise in vertically upward posture. This natural posture-which the artist has presented shows the characteristic feature of the Lichhivi art.

The face of the Devi is damaged so it can be said that probably the Devi had calm expression This image has proportionate limbs, not too plump breast, slenderness of the waist and exaggerated hips.

The Devi has transparent garment upto the waist and the decorated diaphanous drapery. As the face and head portion is damged we are not able to say about the hair style. Perhaps like other Lichhivi images it had also ellaborate hair style and has pointed crown. The Devi has usual bangles on her hands and the chain or necklace is not clear. It has restrained ornaments. We see two types of earrings in her ear and in her feet we see only 'Tutibaghi'.

So it can be said that the Lichhivi figures contain a magnificent grandeur in their representation. The hallo of the Devi is also oval shaped. Above this figure we see a torana containing 'astamatrikas' which is a later addition. Like Palanchwok Bhagavati it is also a monolithic figure and on the side of the goddess we find Jawalamukhi, Ablamukhi, and Bagalamukhi, the ganas of the Devi. This figure is very much similar to the image of the Devi at 'Kankeswari' under a Pipal tree and it seems that both figures are made by the same artist.

The posture, stone and colour of this Bhagavati is similar to that of Naxal Bhagavati. Although the Sobhabhagavati and Naxal Bhagavati are similar in their appearance. The Naxal Bhagavati appears coarse because of the addition of some of the devaganas.

The early Haritis of Kirtipur are not only the monumental but also have their ponderous and heavy forms and the forms are drastically simplified and there is unquestionably reminiscent of the Mathura Yaksis of the Kushana peirod.[1]

The magnificient Pashupatinath Devi deted 7th century is frontally conceived and there is a perceptible change in the modeling and the form is eminently tactile. The outline is difined multifluosly and the transition from one place to the other is velvetly smooth and gentle. The clinging drapery is used cleverly.

The only bronze representing a female figure attributed to Lichhivi period is the Bickford Devi dated 8th century. She is not far removed from the Pashupati Devi figure. The garment of both Devis emphasis the

1) Pal, Pratapaditya: 'The are of Nepal', Neitherland, 1974, p 129.

round shapes rather than conceal them. Similarly proportioned they share the same sense of amplitude and esnsuous delight. But the Bickford figure is more simpler than the Pashupatidevi. The Bickford Devi is in graceful stance. It attains the same sense of monumentality and physical splendour as the overpowering Pashupatidevi [1] and are closely related to Indian sculptures. They appear to have undergone a distinct transferablation in the Thakuri Period.

The Uma of 6th century compared with Uma with her attendants in the Rock-fellerstele shows some differences although the later remain still delightful. The breasts are smaller and placed further apart. We see a difference in slender and fragile figures. The torso is slim and the legs long and smooth. [2]

Now let us came to some important early Malla images **Mahishasuramardini of Kilagal Tole:-**

The best example of early Malla period figure is the Mahishasuramardini of Kilagal, which is sculptures in a dark grey coloured and close grained sand stone. The figure is 18" in height. Her right leg with a bent rests on the head of a lion which appears to be roaring while her left feet is seen shepped over the body of a buffalo which is tilted to some extent. She has 10 hands. Her right hands carry Sword, Sar, Chakra, Shakti and Trisula while her left hands carry Shield, Bow, Club, Ankusha and Pasa.

Like that of Palanchowk Bhagavati in this image also we see that the trident is Straightly stabbed and the head of buffalo is cut apart from the body. The demon Mahishasura is visible in real asura form emerging from the neck and the goddess is stricking the head of the demon with her trident.

She is wearing a **Jatamukuta** and a circular **Ratnakundala**, a three stringed ratnahara, and bracalets. We also see transparent and decorated garment and diaphanous drapery. This image also have plastic and mobile body and restrained ornaments. It looks simple.

Mahishasuramardini of Pharping:-

The second best example of early Malla period is the Mahishasuramardini of Pharping, which is 3 feet in height. The stone is rough and dark grey in colour In this figure we see the goddess with twelve hands holding different objects. The figure is not so elogant and the conflict appears less real and the posture somewhat contrieved. There is no effort on the part of the goddess as she thrusts the trident into the buffalo and even the demon emerges from the buffalo's shoulders

The goddess is standing over a double petalled lotus and below the petals of lotus devotees in Yogapattasana are shown. The hair dress-is in the centre on the top and piled high in characteristic style as an ascetic and then rapped in horizontal coils. The Jatamukuta is recalling the coils of a snake which shows three vertical lines in the front. This goddess known as Jhankeswari is dated 527 N.S.

The deity is decorated with all the feminine dress and ornaments. In this we find the use of upper garment and the lower part of the dress is transparent. The porticen of the waist is tied by a waist band.

Like that of the bracelets of Bhaktapur image in this also we find a special kind of bracelet 'Kalya'. In the feet we find 'Tutibaghi' and in the ear the gogo size rings with flowery designs.

1) Pal, Pratadeditya; 'The arts of Nepal', Netherland, 1974, p 129.
2) Ibid.

In comparision to this Durga, the Durga of Cambridge manuscript cover and a fully modelled bronze in the Heeramaneck collection are much lively and spirites. The goddess remains calm in the later and the energy implict in the powerful buffalo is far better expressed by the 16th century sculptures. The lion below the goddess's right leg is much more active than that of the Pharping lion and the facial expression of the two demons ar they lost their weapons enhance the dramatic quality of the scene. The facial expression of the bronze image of Heeramaneck collection is neither seen angry nor is engaged in a combat but her face is calm. The simplicity of the outline enhance the compactness of the modeling and the sparce ornaments accentuated her physically while adequately covering her modesty.[1]

The Mahishasuramardini aspect of Durga is also portrayed with a slight variation. Despite the iconogroaphic variety there is little devition either on the formal language or composition.

The Thanhiti Kwabahal Bhagavati is almost the copy of Sobhabhagavati. It was installed by Jayaprakash Malla. In comparision to the Sobhabhagavati it is not nice looking and the body is not proportionate. Although the dhoti is transparent it is profusely decorated. It does not look natural. It has a special kind of showl rapped from her waist and covering one side of the breast like that of the showl of the Laxmi of Changu. Although it is a exact copy of Sobhabhagavati the facial expression of this image does not look natural. The nimbus is highly decorated.

The image of goddess Durga, killing the buffalo demon is a spirited relief in the sanctum of Ranipokhari dehata. Here the goddess is represented with more than two legs. [2]

Now the best example of this Durga during the late Malla period is that of Bhaktapur.

The Ugra Chandi Devi:-

The stone image of goddess Ugra Chandi Devi is hewn out of smooth blocks of stone by King Bhupatindra Malla in 1766 Vikram Sambat. This figure is about 5 feet in height and is a charming figure.

The figure has eighteen hands. The right hands carry Khadga, Sar, Chakra, Vajra, Ankush, and Barada posture, Trisula, Damaru Patro while the left hands carry Dhal, Dhanush, Khatwang, Parasu, Pas, tail of the buffalo demon, Khetak and Bindu. The Trisula is seen piercing the real asura who is visible emerging out of the buffalo's neck.

The left leg of the Devi rests on the back of the buffalo which is tilted to some extent and her right leg, with a bent, rests on the back of the lion. The artist has successfully portrayed even the nail on the fingers. The Devi is standing over a double petalled lotus in the pose of killing the demon (Samhara-murti).

The Devi is decorated with all the classical faminine dress and ornaments. The most attractive and the famous ornament in the images of Bhaktapur is the bracelet of 'Kalya' on the hands which we find in this image also. We find the use of armlet and the Devi is wearing a kind of necklace known as 'Tayo', Astamala and Mundamala a garland of Skulls. She is wearing a highly decorated waistband and in the legs we see only 'Tutibaghi. The crown is profusely decorated and we see skulls in this also. In the crown is places a flag like thing in symmetrical order which is a symbol of astamangal. We see Kundala on

1) Ibid, p 156

2) pandey, Ram Nivas; 'Vasudha' The terracetra art of Nepal' Chaitra 2024, p 36.

both ears with flowery designs. The Devi is wearing a Jama which is highly decorated and shows the tantric influence.

The face is calm and the Devi has almond eyes. The Devi has proportionate limbs has Malla artistic characteristic features.

The asura emerging out of the neck of the buffalo has also profusely decorated dress and ornaments mainly the crown. The face of the demon does not look much terrible, but it looks as it puzzled. The lion is given wings and it just assume leonine appearance. The open mouth of the lion deemly suggest the act of roaring but the appearance is no animated. The lion wears a chain like or beaded necklace suspending a bell and on the head a finial like object with raised top.

The figure of the Devi is natural but it is highly decorated.

Besides this Ugra Chandi Devi the other notable Shakta images of Bhaktapur are the Barahi-carved in a beautiful polished stone, The various figures of goddess Chandi in different poses while killing the buffalo demon at the north hall of Kumari Chowk, and a distinct type of stone image of goddess Bhagavati in the vicinity of the Bhairaba temple.

Then crowning the towering pantheon of female energies we have a unique female energy, a living goddess, a human being in the form of Kumari. [1]

4) Conclusion:

The Durga Mahishasuramardini is a slayer of buffalo demon and her iconographic representation is depicted with the scene in the act of killing the demon. The image is a standing one which has been proved by the above mentioned facts.

Although the Lichhivi Shakta images are less decorated and lack heavy ornamentations than the Malla figures. They are rich in natural artistic beauty. Accodring to Vishnu Dharmottara this form of Durga is known as Chamunda and Chandika, who should have fierce looking. Regarding the iconographic feature of Kali she is a black figure with gaping mouth and portrude tongue, dancing on a postrate body and adorned with skulls and horried emblems of destruction. She has a peculiar smell about her calculated to creat fear in the mind of all.

The images of Durga on her various manifestations originated on the conception of tantrism. Almost all the Lichhivi figures are clam so although influenced by tantrism the appearance of the figure is clam and are not decorated with heavy ornaments. It is a characteristic feature of Lichhiviari. The late Lichhivi art is influenced by tantrism but as the artists could not forget the previous simplicity the art of this period can be recognised which is a blend mixture of tantrism and vedic tradition meaning they are neither complicated nor simple which is a characteristic feature of early Malla art.

As tantrism got deep-rooted during Malla period almost all the Malla images are complicated which can be proved by the use of heavy ornamentation, postures, different form as having several heads, hands etc. Although the images of Nepal are complicated and have different heads and hands, They have human appearance. As the Malla figures have long hands and feet they are deprieved of their natural beauty.

The existence of the Kirata school of art has been accepted by almost all the scholors, which was developed during Lichhivi

1) Saymi, Dhooswan; '**Vasudha**' **'The mother goddess cult'** Sept-Oct 1968, p 27.

and Malla period with timely changes and influenced by pala, gupta, and gandharva art. In this way the Lichhivi art reached its climax.

We find many Ardhanariswara and alingana murtis or Umamaheswaras and Laxmi-Narayan images also of Lichhivi and Malla period, and although influenced by the art of neighbouring countries Nepal developed a personality of its own and evolved many Vex expressions. Thus the art of Nepal is distinctive in its own right.

Besides the stone sculptures we have many terracatta and wooden carvings. Shiva and Parvati sitting on a sila, depicting on the exterior of a posthard is a fine exmple of terracatta of Lichhivi period.

Now let us come to the paintings. The art of painting is variously expressed in murals, manuscripts, wooden covers, paubhas, and on papers. We find the painting of the Shakta deities also and the best example of it is an illustrated manuscript of Saptasati, dateable during Indradeva and there are representations of 10 mother goddesses or Durga in her ten manifestations.

The illustrated cover dated 10th century bears the figures of 18 gods and goddesses and we see pointed crown on the head of the Buddhas. They are shown In **dhyani posture.** The Taras and Pujadevis wear the printed jamas of different colours and the proportionate limbs and body show the success of the artist in painting.

In the 11th century manuscript wooden covers we find the picture of Shiva Parvati seated in Lalitasana and the yoginis are painted left and right. But the **Jata-mukuta** of Shiva is not ordinary. We also see the clouds and find the tantric influence in it. Parvati is shown seated on the lap of Shiva and the dresses and ornaments are to some extent similar to the 10th century paintings.

An illustrated manuscript dated 1732-1771 A. D. shows the King Jayaprakash Malla worshipping the goddess Guheyswari who was his 'Istadevi'. She is not present in any record prior to 14th century. We also find a female embodiment of sensual passion Vajravarahi dated 18th 19th century painted on cloth in Nepal museum.

The paubha of 607 shows the union image of Mahasambhara and his Shakti. We also find Laxmi in a painting dated 17th century on a details from a pata of Vishnu.

In wood covers we have four standing and sitting images of the matrika goddess dated 16th century. The standing image is that of Mahishasuramardini with 16 hands and others are those of Kali in black colour with eight hands and wearing a garland of human skulls. The next is Kumari with eight hands seated on a pair of peacoks and the others seated on lions with yellow colour with bright red colour except Kali.

All these deities wear similar diadems with earflowers, earflags and have half sleeve blouse and shirts of different colour with different kinds of designs. The garlands are like that of images Kali wears a piece of tiger skin around her lower abdomen.[1]

The next set of such illustration is **'Pancharaksa'** in the Durbar library has also 16 handed images with one leg placed on the lion and other on the back of the buffalo demon. The whole manuscript represent the Mahishasuramardini with similar dresses and ornaments as discussed above.

1) Regmi, D. R; **'Medieval Nepal' Volume II,** Calcutta 1968, p 976.

We find the Purusa-Shakti image in lotus asana the male in red and female in grey colour embraced by the left hand of the male. The feet is placed on the thight and the dhoti drawn to the ankles. The body of both is beautifully shaped and the face has a fine modelling and a cornate worn on the forehead adds grace to the appearance. Thus we find many miniatures, paubhas, frescoes, manuscripts having the paintings of Shakta cult in her various manifestations.

The scattered images of Shakti show the popularity of this cult through out the ages and the various manifestations of Shakti are found with a slight variation. This cult also inspire the art of Nepal which subserves the needs of religion. The art of Nepal not only became famous in itself but also played an initiatory and decisive part in the art of Tibet and China. The art of Nepal was a first inspired by religion so it encompass the Brahmanical gods and goddess and the Buddhist deities and the tantric theory and practice brought about these between the two principle faiths.[1]

1) Banerjee, N. R; An Introduction to Nepalese art, Oct 1966, Calcutta, p. m.

The Late Neolithic-Early Iron Age Limestone Secondary Jar-Burial Complex in the Caves of Salangsang, Lebak, Sultan Kudarat, Philippines and its Implications in the Chronology of Southeast Asia,

–Samuel M. Briones

Migrating movements of people in samll groups have indeed been an urgent element in the cultural history of Southeast Asia in general and of the Philippines in particular. The inquiry with the settlement pattern of present day hill tribe people brought about the discovery of cultural materials which yielded several interesting contributions to the continual reconstruction of Philippine prehistoric gap and the overall picture of Southeast Asian Chronology.

Setting.

Barangay Salangsang is considered a part of the Kulawan plateau. In 1967, it was proclaimed as a reservation for the indigenous mountain tribe – the Manobo and Tiruray. The area sprawls in 10, 000 hectares of cogonal and fastere, craggy slopes about 2,500 feet above sea level. It is predominantly inhabited by about 500 Manobo families in scattered seasonal hamlets. A large number of Tiruray and lowland families live in the "centre" and within two kilometers periphery.

The cave sites and rock-shelters are distributed within the territorial limits of Salangsang. Special mention is hereby credited to the Manobo as they were responsible for the discovery of these sites. Their sad experience of having been driven away from their forestal lands has developed mistrust toward outside groups and thus, they have settled further back into the forest so that they could be out of reach to outsiders. Today, they live largely as hunters, gatherers and swidden agriculturalists. They grow rice, corn, sweet potato, taro, manioc and depend directly on a variety of forest products for supplementary subsistence. They have been instrumental in serving as guides, assistants and interpreters while the research team was engaged in the project.

A paper presented to the 10th International Congress for Anthropological and Ethonological Studies (ICAES) Ranchi University (BIHAR) New Delhi, India, on December 10-21, 1978.

Earlier in 1965 and 1966 several funding and research institutions did work on the area. These are: The National Science Development Board; Silliman University, where the writer was then attached; Miami University (USA) and the University of Oregon (USA). Presently, the Mindanao State University at Marawi City is undergoing further investigation of the caves and exploring new sites as a result of the regionalization of the archipelago and the awareness of its contribution to Phllippine culture.

Sites and Finds:

Distinction should be made between the caves and rockshelters. Caves are natural rock formations extending inward to different chambers. There is the presence of stalactites and stalagmites and often forming into columns. It is damp inside and is often not penetrated by sunlight. At one point of history, caves were used as habitation and burial grounds. The rock-shelters on the other hand are also limestone formation formed along ledges and walls of mountains. It is exposed to the sunlight and do not have the characteristics found in caves. One notable factor when it comes to the jars deposited in these sites is that in the former the jars are definitely brittle and soft in texture while in the latter jars are almost solidified, durable and harder in texture.

The following site presentation will give the reader a rundown of what have been found therein:

I. CAVES

Inatao. The presence of both variegated limestone urns and pottery vessels with anthropomorphic figures on covers; clay beads and what appears to be a limestone "mortar" at the far end of the cave wall; human skeletal remains and wild animal skeleton near the mouth of this cave.

Malunao-Lange. Absence of limestone jars; all earthenware vessels and decorated pottery; intact skull found lying on the soil in one of the shelves at the inner portion of the cave.

Ugong-Ugong. The presence of both limestone and earthenware jars; yielded the largest count and biggest sizes of both quadrilateral and circular jars compared to the other sites; arrowheads and spearheads attached to rotten wooden shafts; corroded and patinated brass bracelets inside limestone jars; powdery bones.

Kiriag. The presence of assorted limestone and earthenware urns and vessels with some anthropomorphic figurines on the covers.

Bulbook. The presence of a great number of limestone jars with a variety of pottery wares with excised designs and anthropomorphic figures.

II. ROCK-SHELTERS

Semenoho. Mainly limestone jar deposit with a few pottery vessels; well-marked anthropomorphic figures; a fossilized skull embedded on a limestone wall.

Bale't Usa A and B. Principally, a limestone jar deposit with a fair amount of earthenware vessels.

Sebeden. The presence of both limestone and earthenware vessels with intact skulls inside jars; pottery with paddled and incised designs; more variety of anthropomorphic figures on the lids of the urns.

Amfayag. All limestone jars with evidences of being presently re-used by Manobo; desiccated flesh still attached to the bones and accompanied by foul odor; brass bracelets are also present.

Kinogitan. All broken limestone jars due to disturbance; one neck-shoulder decorated pottery ware.

The condition of these jars when they were discovered showed proofs of having been disturbed by either human population or ani-

mal taking shelter within these places. Except for a few sites like Amfayag, Malunao-Lange and Ugong-Ugong, the burial jars have been in almost a perfect state.

Several hardships were encountered while in search of these sites because the Manobo who knew where they were found refused to reveal the locations. In the first place, these places are considered sacred and a hallowed ground where nobody is allowed to tread. Secondly, the sites are situated in far locations usually taking a day to traverse by foot to be able to reach the place. Thirdly, these sites were on steep ledges high atop the rugged and mountainous terrain. Nevertheless, with the interest raging among the team members, they ignored all these drawbacks and pursued the lead.

The caves are generally feared by the people inhabiting the area because of the belief that it is here where the dreaded busaw (malevolent spirits) reside. Therefore, one must be careful not to dare trample on the items found inside these caves if one does not want to suffer from illness.

It would also be worthwhile noting the present-day Manobo burial practices in relation to the age-old limestone burial customs. This is a vital factor because as mentioned earlier, in the site description there has been an evidence of these jars being presently re-used. The author would like to say presently re-used because in one of the rock-shelters visited (i.e. Amfayag) one of the jars contained a fresh human skeletal remain with still some flesh clinging to the bones with stains of blood and stench of rotten flesh. This was perhaps the reason why some of the Manobo refused to pinpoint the locations of these jars because of what they considered a "hidden secret". However, when a person dies, it is the custom among the Manobo to keep the corpse inside the house for undetermined number of years. The corpse is placed inside a coffin made from a hollowed-out trunk of a tree. This coffin is sealed with resin and other saps of tree mixed with other local substances gathered within the area. It is tightly lashed with rattan and is placed on a platform somewhere in the house and kept there until it is felt that it is time to transfer the corpse, which by now has turned to bones, into the ground. Rituals are observed in the transferring of the corpse from the wooden coffin to the ground and from the ground to the limestone receptacles. If this is so, then this author might say that the long tradition of secondary burial has been carried on to this day with possibility of tertiary utilization.

Methodology:

The initial explorations were followed by a series of visits. The system used in identification was that of the National Museum. In this system, both the urn and its cover were labelled with letters that indicate the site, the day found, and the artifact number. A chart with 1:10 scale was drawn to show the exact position of the urns and covers. The location of artifacts proved an important key to historical interpretaion. Drawing of the urns, covers. and pottery was also done. The measuring, photographing, examining, recording and selecting of representative samples from each site completed the methodological procedure.

Chronological Considerations and Implications:

Reference is greatly acknowledged of Edward B. Kurjack of Miami University and Craig T. Sheldon of the University of Oregon in the analysis of the contents found inside these jars. In the analysis of the collagen from human bones in one of the jars, it

yielded a radiocarbon date of 585 A. D. plus or minus 85 years. It was also found out based from these finds that these sites seem to represent the long in situ development of Late Neolithic or Early Iron Age secondary urn burials.

Most, if not all of these finds were found on the surface. Thus, there was no actual excavation done except for slightly buried pieces pinned under toppled jars. A test pit has also been dug to determine the presence of associated cultural materials below the soil surface but did not yield any historical importance.

Another factor to consider is the shape and type of limestone jars because it shows a chronological order as to which among these varieties came first and which came later. Basically, there are two major types of limestone jars –the quadrilateral and the circular. This categorization is further characterized by fluted designs and basal flanges. In the Kurjack and Sheldon serriation analysis, the quadrilateral urns came ahead than the other circular ones. The serriation, method of the urns by shape, decoration techniques and location, says Kurjack et. al., provides a tentative sequence, but a more detailed gathering of data of the representative samples would provide a more definitive chronological answer. An attempt is made here to show sequence of the different jars. Again, with a strong reference to Kurjack et. al. they found that the earliest urns are those with quadrilateral shape, basal flanges and excised decorations. This is followed by urns of still the same shape but are fluted in decoration. Then this is followed by fluted quadrilateral urns without basal flanges and then lastly followed by the circular urns with fluted designs and with basal projections.

There were three established sizes noted among these burial jars – the large, medium and small. It is our opinion that the sizes of the jars were directly proportional or depended on the size of the skeletal remains interred therein. Thus, an individual with a large body structure would likely be placed inside large jars; average or regular built individuals in medium size jars and those of children would be for the small jars.

Still another interesting aspect of these jar studies are the many variegated covers. Just by the look of the lids on these jars one could immediately say that the sex of the interred person was a male or a female. Many of the jar covers had phallic symbols pretruding on them. These pretruberances vary from a simple handle –like figure to anthropomorphic images. On these figures one can notice the sex of an individual. We venture to state that the remains interred inside the jars was a male owing to the presence of the male phallus. A female would be symbolized by the presence of a pair of mounded breasts and what also appears to be a vaginal structure. At one instance, we also found a cover with two heads sculptured back to back. We hypothesized that this rare cover of this particular urn could have been a receptacle of twins All these, of course, are tentative statements and will be substantiated when the detailed report of Kurjack and Company will be readily available.

Conclusions:

At this point it would perhaps be valuable to draw some conclusive remarks on what these jars tell us. Based on Kurjacks correlations and valid associations, the Kulaman Plateau area of which Salangsang is a part, has been inhabited for the past 2,000 years by people subsisting is almost the same manner that the present Manobo highlanders are existing today. The cultural materials found therein also indicate a

long period of accumulation that have changed through time and are still being modified by the present Manobo population. These traditional practices as shown in the pottery techniqnes could have evolved from mainland Southeast Asia and came via Malaya, Indonesia, Borueo reaching its own sophistication and development in Mindanao by utilizing raw materials that were readily accessible.

These limestone jars and pottery vessels could also give us a picture of how the people belonging to this cultural level lived and survived. The present-day Manobo still seem to be revealing traces of a wide range of traditional practices that have been patterned from these prehistoric population.

These carved limestone jars and pot wares found in numerous caves and rock-shelters of Cotabato have become a major contribution to the ongoing quest of studying the past both in the Philippines and Southeast Asia.

NOTES

1. This exploration was done in three periods: January-June 1966; November 1967; and May-July 1968. It was sponsored by Silliman University, National Science Development Board; Miami University (Ohio), University of Oregon and the Explorer's Club, U.S A. and directed by Professor Edward B. Kurjack (Miami University-Ohio) and Professor Craig T. Sheldon (University of Oregon). Presently, the Mindanao State University at Marawi City, under the direction of Professor Samuel M. Briones, returned to the area and intends to continue exploration and examination of the sites and finds in a more detailed procedure.

2. Edward B. Kurjack and Craig T. Sheldon, "The Ura Burial Caves of Southern Cotaboto, Mindanao, Philippines, "Silliman Journal, Vol. XVIII, No. 2 (1971) pp. 127-153. (Southern Cotabato was renamed Sultan Kudarat when the entire Cotabato province was redivided into four provinces by legislative fiat in 1972).

3. Robert von Heine-Goldern, "Urgheimat and frueheste wanderungen der Austrenesier", Anthropes, Vol. 27 (1932), pp. 543-619.

4. H. Otley Bayer, "Outline of Philippine Archaeology by Islands and Provinces, Philippine Journal of Science, Vol. 77 (1947), pp. 205-374.

5. Samuel M. Briones, "Preliminary Report on the Cotabato Jar-Burial Practices Among the Late Neolithic-Early Iron Age Population", Silliman Journal, Vol. XVII, No. 1 (1970) pp. 135-147.

Tibetan Collections of Nepal

–Dr. N. D. Bolsokhoyeva

Tibetan collections of Nepal represent the richest collections of manuscripts and xylographs in the Tibetan language.[1] Every year they are added with a new valuable material either given as gifts or bought from private collections. In these collections there is kept a great number of varied literary sources on history, culture, literature, language, art, philosophy and medicine covering approximately all aspects of spiritual life not only of the Tibetans but many other peoples of Central Asia. Yet Tibetan collections of Nepal are not the subject of special studies. According to the Nepalese-German project preservation of manuscripts, during 1973-74 there were made microfilms of 340 Tibetan manuscripts and xylographs, copies of which are kept in the National Archives, Kathmandu, and in the State Library of the Prussian Cultural Archives, West Berlin (Staatsbibliothek Preussiseher Kulturbesitz).

The central and coordination of scientific researches of the National Archives, Kathmandu, are held by the department of archaeology. The National Archives (Rashtriya Abhilekhalaya) was opened on the 3rd of October 1967 by the late King of Nepal - Mahendra Bir Bikram Shah who was greatly interested in the ancient history of Nepal. On his initiative there were begun active studies of old manuscripts concerning the ancient history of the country.

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1) The material for the article was collected by the author during her scientific mission (trip) to Nepal in January–April 1982 where she succeeded in getting acquainted with Tibetan collections in Kathmandu, Pokhara and Lumbini. Besides, there were used following articles: R. Kashewsky. Bericht uber eine literarische und buddhologische Sammelarbeit in Nepal", 1968-69- "Zentralariatische Studien" 1969, N 3, S. 310-319; F–K. Erhard. Tibetan texts in the National Archives, Kathmandu- "Research Journal", 1980, N 3.

I have a chance to thank for amiable reception and assistance in my work the head of the National Archives, Kathmandu, Balaram Dangol, the director of the National Meseum of Nepal – Pashupati Kumar Dwivedi, the head of the buddhist monastery Ananda Kuti Bihar Bhikcchu Amritananda, the head of the buddhist monastery in Lumbini, the representative of the Sakya sect - Sakya Dagchen Rinphoche Agvan Kunga Tegchen Palbaru.

The National Archives includes sections: historical documents (Aitihasika Abhilekha Sakha); administration and finance (Sadharanatatha–Arthika Prasasana Sakha), manuscripts (Hasta-Likhita Grantha Sakha). In its turn, the section of manuscripts is divided into subsections: astrology (Jyotisha), tantras, Dharma- sastras and Vedas (literature including dramas and dictionaries (Sabitya including Nataka and Kosha), philosophy (Darshana), Puranas.

The National Archives of Kathmandu has a valuable Tibetan collection. There is a written catalogue with names of texts in Tibetan and Nevari but the catalogue does not cover the content of the collection. Of great worth is the Buddhist Canon consisting of two large codes – Gandjur and Dandjur (depending upon edition Gandjur includes from 100 upto 108 volumes and Dandjur - 225 volumes). Gandjur and Dandjur are unique monuments of the Tibetan written language and ancient culture and represent national honour of the Tibetans. There are collected works of many generations varied in genre, style and content of work, they summerise scientific achievements of the Tibetan people covering all aspects of the ancient and medieval creation which goes far beyond religious frames.

Scientific works in the fields of studying Gandjur and Dandjur were connected with publications of catalogues of separate editions (the catalogue of Peking edition published by P. H. Cordeur, the catalogue of Derjge edition compiled by Japanese scientists, re-edition of Gandjur and Dandjur of Peking editon in Japan; in New Delhi there was accomplished an edition of Mangolian Gandjur by the International Academy of Indian Culture), with edition of a series of texts, their translations into European languages and commentaries (some were published in the series "Bibliotheca Buddhica" and as well with analysis of separate works from Gandjur and Dandjur (works of E. E. Obermiller, F. I. Scherbatskoy, H. A. Schiffner, Y. I. Schmidt, Y. M. Parfianovich, B. V. Semichyov and others.

Studies of sources on philosophy, iconometry and social religious moral were started in the [Buryat] Institute of social sciences, there appeared three parts of the philosophichl treatise "Abidharmakosha" of the Indian philo sopher Vasubandhu (V. century A.D.), they are prepared by B. V. Semichyov and M. G. Bryanskyi.[1] treatises on iconometry became the subject of investigation by K. M. Gerasimova practical collections of moral maxims of "Nitisastras" were elucidated in works of N. D. Bolsokhoyeva and T. M. Malonova.[2]

1) Vasubandhu Abhidharmakosha. The translation cose to the text from Tibetan into Russian, with the preface, preparation of the Tibetan text, comments and tables by B. V. Semichyov and M. G. Bryanskyi, Ulan-Ude, 1980.

2) See, for example, K. M. Gerasimova. About the Canan of preparations upon texts from Gandjur and Dandjur. Studies on the history and philology of Central Asia. Ulan-Ude, 1976, /pp 104-117; N. D. Bolsokhoyeva. "Nitisastras" in the history of the Tibetan literature -Buddhism and medieval culture of peoples of Central Asia. Novosibirsk, 1980, pp 83-102, the same author, "Subhasita" of the Tibetan author of the XIII century Sakya-pandita (1182-1251) and its sources:- Abstracts from the conference of research students. History of literature, linguistics. Moscow, 1976, pp 12-13: T. M. Malanova. About early translations of ancient Indian "Nitisastras" in Tibet - "Peoples of Asia and Africa", 1980, N3, pp 130-136.

In the collection of the National Archives there are kept two copies of Narthang edition of Gandjur and Derge edition and also Narthang edition of Dandjur One copy of Narthang edition of Gandjur is not complete. The complete Gandjur of Narthang edition kept in the National Archives of Kathmandu consists of 100 volumes that are divided into and divisions: 1) Vinaya (13 v), 2) Pradjnyaparamita (20 v), 3) Buddhaavatamsaka (6 v), 4) Ratnakuta (5 v), 5) Sutras (30 v), 6) Mahaparanirvana-sutra (2 v), 7) Tantra (21 v), 8) Garchak (contents) (2 v).

We formed the complete catalogue of texts which are included in Gandjur of Narthang edition that let us give a short characteristics of Gandjur divisions. In Narthang edition of Gandjur the first division is formed with treaties on Vinaya, maybe it reflects the very succession in which Lord Buddha sermonized his teaching. Vinaya consists of 13 volumes including 7 treatises which are divided into 4 groups.

1. "Vinayavasta' (' dul-ba-gzhi) consists of 109 parts which form 4 volumes. They have rules of behaviour of monks in a community.

2. Four treatises which are devoted to definition of behavioural rules of monks and nuns. "Pratimoksa-sutra" (so-ser thar-pa'i mdo) gives a short enumeration of 253 vows obligatory for every monk. Besides, "Vinayavi bhanga' (dul-ba rnam-par'byed-par) lists 90 sinful doings. In "Bhiksunipratimoksa-sutra" (dge-slong-ma'i so sor thar-pa'i mdo) and "Bhiksunivinayavi bhanga" (dge-slong ma'i dul-'ba rnam-par-'byed-pa) there are defined rules of behaviour of nuns.

3. The treatise "Vlnayaksudrakavasta" ('dul-ba phran-tshegs-kyi gzhi), which details rules of behaviour of monasticism.

4. The treatise "Vinaya-uttaragrantha" ('dul-ba gzhung bla-ma) consists of various prayer texts and blessing wishes. The division "Pradjnyaparamita" is divided into 4 groups.

1. "Pradjnyaparamita the Great". It includes one treatise "Satasahasri kapradjnyaparamita" (shes-rab-kyi pha-rol-tu phyin-pa stong pharag-brgya-pa) consisting of 12 volumes and containing 101 thousand slokas.

2. "Pradjnyaparamita the Average" has three variants large, average and reduced. These three variants are the essence of the average "Pradjnyaparamita".

a] "Pancavimsatisahasrika-pradjnyaparamita' (shes rab kyi pha-rol-tu phyin-pa stong-phrag nyi-shu luga-ba) includes 3 volumes and contains 25 thousand slokas.

b] "Agitadasasahasrika-pradjnyapararamita" (shes rab-kyi pha-rol-tu phyin-pa khri brgyad-stong-pa) covers 3 volumes and contains 18 thousand slokas.

c] "Das asahasrika-pradjnyaparamita" (shes-rab gyi pha rol-tu phyin-pa khri-pa) consists of one volume and contain 10 thousand slokas.

3 "Pradjnyaparamita reduced" is presented as "Astasahasrika-pradjnyaparamita" (shes-rab kyi pha rol-tu phyin-pa brgyad-stong-pa) in one volume containing and thousand slokas.

4. This group includes some varied reductions of diverse variants of "Pradjnyaparamita". There are treatises expounding "Pradjnyaparamita" in 500, 300, 108 and 50 slokas. The structure of distribution of treatises shows that classification of texts is carried out according to the grades of diminishing of a number of slokas. Every following treatise represents the reduction of the previous one.

The division "Buddhaavatamsaka", consists of 6 volumes, 39 300 slokas dividing into 115 parts. The sutra interprets the notion of Lord Buddha, gives names of various Buddhas, stories of their birth and death, of the lands they lived in, about the great deeds, their virtues and so on.

The division "Ratnakuta" (lit. "The collection of treasures") includes 6 volumes containing 49 chapters. A few treatises give a numeration of different qualities and perfections of Lord Buddha. In seperate works there are stated answers of Lord Buddha on questions of various people, they are presented in the form of a dialogue between Lord Buddha and his followers Besides, this division contains the description of the kingdom of Dhyana-Buddhas.

The division of the fifth sutra is the largest division of Gandjur consisting of 270 treatises (30 volumes). The Tibetan sources do not explain the inner structure of the division. The section of sutras begins with "Bhadrakalpika-sutra (bskal-pa bzang-po pa mdo), which tells about thousands of Buddhas of the beautiful kalpa. Then go "Lalitavistara-sutra" (rgya-cher rol-pa'i mdo), "Sandhinirmocana-sutra" (dgongs-pa nyes-par-grei pa' imdo), "Lankavatara-sutra" (lan-kar gshegs-pa' i mdo), "Saddharma-pundarika-sutra" (dam-pa'i chos pad dkar-pa'i mdo), "Sukhavatika-vyuka-sutra", (bole-ba-can gyi bkod-pa'i mdo), "Karanda-vyuha-sutra" (za-ma tog bkod-pa'i mdo) and others.

The division "Mahaparinirvana-sutra" includes only one text (myang-das) "Sutra about the Great Niravana" in 2 volumes. The given sutra is one of the basic works of the Buddhist Canon. It runs about the past days of Lord Buddha, about his death and following events connected with division of Lord Buddha's relics and remains.

The division "Tantra" consists of 423 treatises and takes up 21 volumes.

In the "Contents" of Gandjur which is kept in the National archives the new and old classifications of tantras are given. According to the new classification the tantras are divided into four groups : "Anuttara-yoga-tantra", "Yoga-tantra", "Carya-tantra" and "Kriya-tantra". In accordance with the old classification there are distinguished three groups of tantras : "Advaya-tantra", "Pradjnya-yogini-tantra" and "Upaya-yogini-tantra". In the "Contents" you can notice an intention to connect these types of classification. In particular, there is cited an utterance of the founder of the yellow-hats' sect Tsonkhava (1357-1419) that two first points of these classifications are identical, exactly, "Anuttara-yoga-tantra" is none other than "Advaya-tantra". The second and third points of the old classification are included in the form of subpoints of "Yoga tantra" of the new classification. [1]

The study of "Tantras" shows that they are divided into following groups: 1) "Advaya -tantras" (gnyismed - pa'i rgyud) and "Yoga-tantra" (rnal-'byor rgyud).

We would like to pay a particular attention to 1-6, II volumes from the division "Tantras" which are attributed to the division "Old tantras". Volume 6 represents a manuscript written with silver on black paper which includes 444 lists. The manuscript is kept in a wonderful condition, according to handwriting and paper you can suggest that it refers to the end of XIX century.

1) The contents of Gandjur of Narthang editon. The National Archives, Kathmandu, with an inventory N, List 69[2].

Gandjur of the National Archives of Kathmandu is an original edition of the first part of the Tibetan Buddhist Canon. Copies of Gandjur of Narthang edition kept in the USSR differ from Gandjur diseussed above, first- in a number of texts, second- in distribution of the material in divisions, third- in apportionment to a special division of texts which refer to the division "Old Tantras". "Old Tantras" serve as valuable and important sources for studies of Tibetan tantric literature of Mahayana, besides, they allow to begin researches in the aspect of comparative-contrastive analysis of "Old and new Tantras". Tibetan texts of "Old and New Tantras" from Gandjur are waiting for their scientists, they offer rich material for linguists in the aspect of comparison of norms of the old and new language. Besides, study of the texts allows to come to a conclusion about the reform of the Tibetan language which basic statements were worked out by a special board. The integrated study of Gandjur of Narthang edition from the National Archives will serve as good source material for research of Gandjur basic texts and for composing an analytical catalogue of Gandjur of various editions.

Gandjur of Derge edition from the National Archives of Kathmandu represents a re-edition of Gandjur of Derge edition of 1729-1733. It is a xylograph of red print on thick modern European paper, it includes 103 volumes (the first volume is the "Contents"). This edition was realised by representatives (members) of red-hats' sect - Kadampa in Sikkim. The most valuable in it is the "Contents", it is a model source for study of the political history of Tibet, the history of Buddhism in Tibet, and as well for study of the history of formation of the Tibetan Buddhist Canon.

According to the classification of the outstanding Tibetan scholar Buston (1290-1364) the second part of the Buddhist Canon forms Dandjur or sastras. Dandjur includes 225 volumes and consists of commentaries of Indian and Tibetan authors on works forming Gandjur and as well of independent works of Tibetan authors which gained such great authority in Tibet that became canonic. Among Dandjur treatises there are compositions on philosophy, logics, medicine, art, literature and so on.

We do not dwell on the characteristics of Dandjur of Narthang edition from the National Archives of Kathmandu as it corresponds completely to Dandjur of Narthang edition which is kept in the Manuscript Department of the Institute of Social Sciences of the Buryat Division of the Siberian Branch of the USSR Academy of Science (Note that in the collection of the Archives there is no first volume in Dandjur.)

Besides, in the National Archives there are presented sumbums (complete collections of works) of such well-known Tibetan authors as Lonchen Rabdjamba (1308-1363), Taranatha (born in 1575), Zhanchan Dubpai Dorje (?) and others.

In the Tibetan collection of the archives there are collected as well works of a few Tibetan authors on seperate fields of science which may be grouped as following- history, medicine, theatre, works on tantrism and piographies of outstanding men of the Lamaist church.

The unique cope of manuscript Gandjur is kept in the Library of the Buddhist monastery in Lumbni. The manuscript was brought from monastery of Shalu, the area of main activity of the Tibetan scholar Buston. It includes 108 volumes written with black ink on Tibetan thick paper and is that very manuscript which served as the original for all Gandjur

xylographs. This unique copy of Gandjur is the most valuable and important source for composition of the complete critical text of the Tibetan Buddhist Canon and for composition of a comparative catalogue of Gandjur of various editions.

In the monastery of Lumbini there are two variants of "Sutras of Highest Wisdom" - of "Pradjnyaparamita". These manuscripts written with gold are artistically decorated with ornamented frames and prints made with great grace mastership and wonderful combination of colour, with pictures of Tibetan religious men and gods of the Buddhist pantheon.

As the Lumbini monastery belongs to the sect of Tibetan Buddhism which is named Sakya its library has voluminous literature concerning the history of the sect and works of Sakya lamas

In the collection of the National Museum of Nepal there is kept a collection of Tibetan print books and manuscripts rich in their content. Unfortunately, the Tibetan collection of the museum is not practically sorted out, the fund is not inventoried and catalogued. Large and laborious work is needed for study of the Tibetan fund of the museum, for comporition of a catalogue of the collection that will give an sppertunity to carry the unique monuments of the Tibetan written language into scientific use. In the collection of the museum there are represented Tibetan versions of monuments of ancient Indian literature: "Abhisamayalankara", "Kavyadarsa" after Dandin and "Garlands of jatakas" after Aryasura. The last two works were rather popular in Tibet. The most valuable part of the collection is the Tibetan medical literature which is toraditionally divided into the rGyud bzi, the basic treatise on the Tibetan medicine, and numerous commentaries to it, - practical instructions on usage of various methods of healing.

In the Tibetan collections of Nepal (the National Archives, libraries of the Buddhist monasteries of Swayambu, Bodnatha, Lumbini Pokhara) there are kept various editions of works of ethic- didactic content which are of great value for research.[1] These works form specific genre of Buddhist literature which appeared as a result of synthesis of literary and folklore traditions with philosophical - ethic views of Buddhism and is characteristic of own themes and artistic peculiarities. Borrowing legends, traditions, fairy- tales from inexaustible treasures of folk art and creating them in a poetic form Buddhist preachers accommodated these lively and fascinating stories for account and popularization of moral - ethic aspects of Buddhism. The critical analysis of these most valuable literary sources from the point of view at social science will be of importance for comparative study of different editions of texts of didactic content, promote the true decisions of the problem about the origin of the genre in the literature of Tibet and give an opportunity to define with critical assurance the level of influence of folklore elements on philosophical-ethic aspects of Buddhism. The integrated study of monuments of Tibetan culture will allow to carry into scientific use unique treatises in the Tibetan language which will serve model sources for linguists, historians, buddhologists, ethnographers, art critics, medical men.

Exposure and study of the most interesting monuments of Tibetan collections of Nepal is a necessary condition for elucidation of the character of original Tibetan culture and its role among the medieval cultures of Central Asia.

1) See the article by N. Bolsokhoyeva about study of Tibetan ethic-didactic literature in the Institute of Social Sciences of the Buryat Division of the Siberian Branch of the USSR Academy of Science in "Peoples of Asia and Africa", 1981, N 4, pp 166-169.

Report on the Monuments of Northern Nepal

(continued)

-Corneille Jest

Monuments of Kabre District

Temples of Timal Dhara

In the zone located between the Indrawati Sun Kosi and Rosi Khola rivers are located the following temples :

Lamagaon
Dharagaon
Dorjegang
Kalleri
Parsel
Pokari
Dharagaon
Tsoptar
Palugar

These temples are all located in rich cultivated land at an altitude of 1000 m.

The buildings are of very simple form with a pitched roof.

An entrance porch gives access centrally through a double leaved door into the chapel. The chapel rectangular in shape follows the plan of four pillars supporting the roof, with the altar opposite the entrance door.

The walls are decorated with paintings.

The yearly festivals occur in the month of Bhadau (Aug.-Sept). The whole community meets on that occasion for one day ; the festival ends with a religious dance.

The temple is used only on 1 or 2 occasions in one year, during the festival, and at the end of the period of religious instruction.

Temple of Bantali

The temple of Bantali is located in the middle of a Tamang settlement on a southern slope at an altitude of 1800 m.

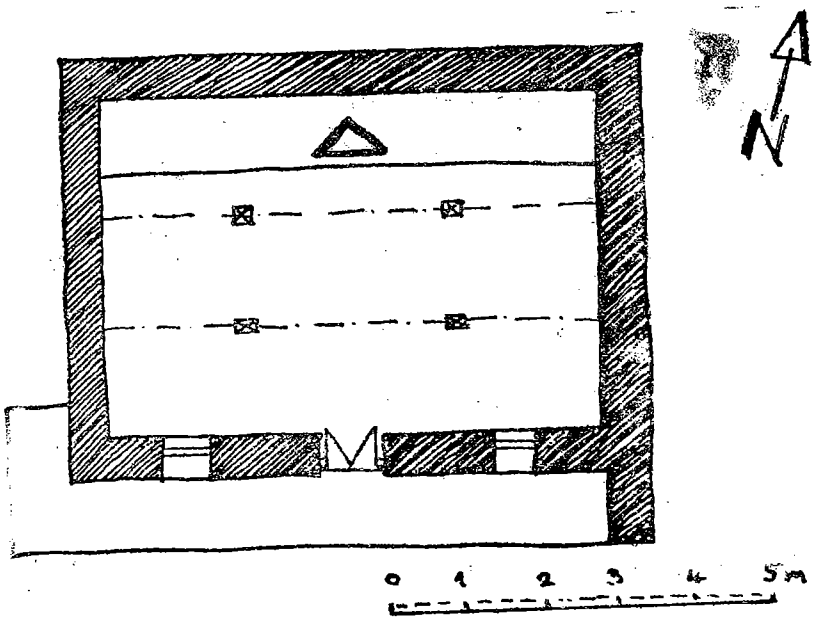
The temple, set in a courtyard, is built on a small platform (h : 0,40 m).

The building is a two storey construction (exter. dim. : 5, 50 m x 7,55 m - H. of the temple: 2,60 m - H. of the first floor : 1,80 m).

The facade of the temple is open to the South.

The walls are in stones, the roof is pitched, covered with slates and has an additional small roof of Gumaune type.

A door gives access to the chapel (dim. ; 4, 40 m x 6, 60 m).



Kabre district; temple of Bantali temple; extern. dim.: 7,75x 5,50 m. Chapel: 4,40 x 6,50 m.

Four pillars support the ceiling.

On the altar (H : 1,00 m) clay images (from left to right) of Guru Dragpo, Chenresi, Dorjechang, Sakyamuni, Sangye Chomden, Mindrugpa, Guru Rinpoche, Senge Dungmo.

Present condition

The northern and western walls are in bad condition due to water infiltration and the 1980 earthquake.

The roof very badly laid (lack of material and beams) leaks.

The temple is damp ; dampness coming from the soil and absence of drainage during the rainy period, water circulates on the northern side which is slightly at a higher level, the temple being built on a slope.

Religious books

Domang, Midrugp Konchog Chudi, Guru Gongsal, Bardo Todol, Shitro Mani-(Dochenpa) Dorje Sempa, Sol Deb, Drolma Kurim, Monlam.

On the southern side hangs a bronze bell with an inscription and date : 1982 B.S.

The lama-in charge is Nyima Tsering Bal, of the sect Drugpa Mindrugpa.

There are 22 monks attending the ceremonies.

Main ceremonies

Full moon of Saun

Full moon of Magh (Feb. : New Year).

The temple of Bantali is important in the history of this part of Central Nepal and quoted in donations in connexion with other shrines such as Puri.

The present temple was built in 1969 replacing an older construction which wasKa, threatened a by land slide.

Temple of Majhipetha, Gyang Tol

Wangdrup Gyang

The temple is built on the edge of a ridge at an altitude of 1440 m and is surrounded Ficus trees.

The building stands on a platform and is of rectangular size (5,00 m x 8, 70 m).

The walls are in stone bedded in mortar.

The two sloped roof is covered with tiles of the Newari type.

The chapel (4,00 m x 7,50 m): two pillars support the roof. On the altar clay images of Guru Dragpo, Jampala, Sakyamuni, Dorjechang, Chenresi, Guru Rinpoche.

The walls are painted on three sides.

Present condition

The roof is in a bad condition and needs repair.

Books

Domang. A number of books have been destroyed by negligence. The lama has a book of the genealogy of the clan in his possession.

The Head Lama, Nawal Singh Yondzan, is also a member of the National Panchayat, member of the Nyingmapa sect.

The temple belongs to the lineage.

Temlpe of Nagre / Tsalaku Gyang

Tamakhani Panchayat

The temple is a two storeyed building, on rectangular plan, of the standard style (see Puri Gyang).

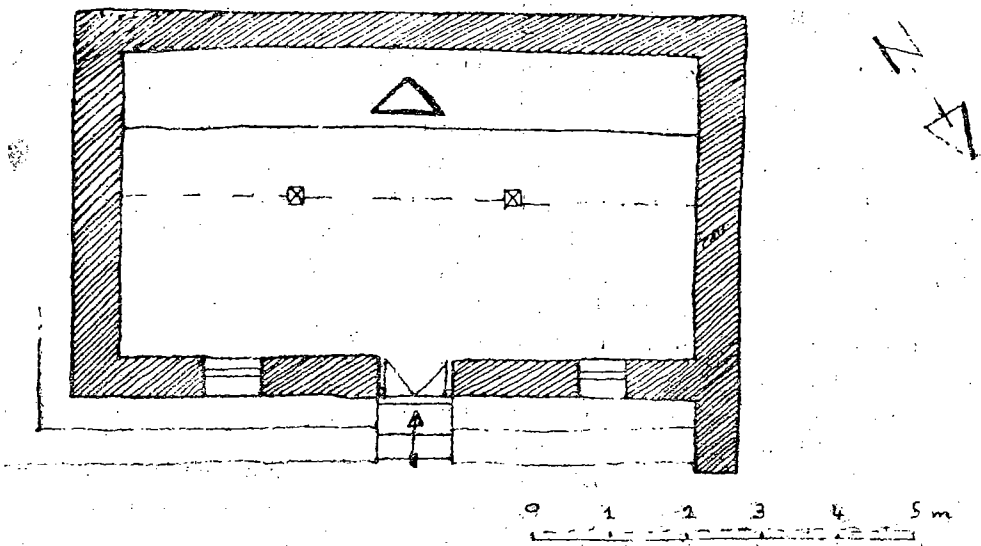
It was rebuilt in 2018 B.S. (1961 A.D.).

It contains images of Guru Rinpoche, Opame, Maning, Guru Dragpo, Senge Dongma.

A Lalmohar of 1936 B.S. (1879 A,D.) quotes the temples of Puri, Bangtali, Nagre, Lisankhu, Rishangko, Charikot, Phalasi.

A private Guthi (Niji Guthi) is attached to the temple.

(To be continued)



Kabre district; temple of Bantali: temple extern. dim.: 5,00 x 8,70 m. Chapel: 4, 00 x 7,50 m.

NEPAL

(continued)

-Sylvain Levi

Wednesday 9th – Andy my cortege was still swelling. The Nepalese government has estimate that I was not yet sufficiently guarded and it has or rather the "seat" of Bhatgaon has addressed me a 'pulis", police constable. If this continues I shall end in supporting the whole population of Nepal, because it is needless to mention that all these people are expecting their reward. In the afternoon the number of 'pulis' has doubted but this evening I am reduced once more to unity. And I have thus paraded through the streets of Bhatgaon an imperial cortege. This imposing procession has done a considerable injustice to the corteges of Kaci Jagannatha which they were escorting with due puja forms, today accompanied by great beating of drums and blowing of flutes; I attracted as many people as my divine rival. The Nepalese being very prolific, the roads are crowded with idle urchins too glad to follow behind the procession There was a good crowd of about fifty of them behind me when I returned. On the faith of my reputation the "whole of Bhatgaon" had come out in the street to see me. The sun alone did not have the curiosity to see me; he stubbornly veiled his face with a thick icy mist and to make my bungalow habitable,I was obliged to attend to my windows with sheets of paper.

My first day has been lucky, I found an inscription of Civadeva in a good state of preservation in an old ruined "hiti" (washing place) of the Tulacchi Tol. More so even than at Kathmandu, more so even than at Patan, epigraphy spreads out at Bhatgaon; magnificient stelas carefully engraved give the chronology of the Mallas. The town is full of temples majority of which are in ruins and decay; the bazar is still important, but one has the sensation of a life that is shrinking as has happened at Patan. Centralization carries on its work even in Nepal; Kathmandu absorbs the valley. The principal temples are those of Bhairava of Kali and Dattatrya.Very few caityas and not one that is monumental; I have not yet seen the viharas. Here like elsewhere in Nepal the religion of Devi triumphs under all its forms; Kali, Bhagavati, Guhyecvari, Maha-Laksmi has also a fairly good temple. The Darbar smaller than that at Patan is nevertheless picturesque in its grouping of pillars, of graduated roofs and of colours; it has like Kathmandu its "gate of gold".

Bhatgaon 13th February—The icy blast has kept me in my house muffled up in vain to protect myself against the stings of the wind that sweeps my room. What a downpour the clouds clung to the trees lossened themselves gathered

in compact masses and melted in torrents. The whole of my escort crammed in shelter in the hall, warmed itself as best it could whilst the bulls were fighting in the neighbouring meadow. Bhatgaon is the town of bulls there are as many as inhabitants. Yesterday one of them has charged our cortege and it was a very rejoicing sauve-qui-peut (make best your escape). And in spite of the dreadful rain, processions followed one another and the rattles did not cease from tinkling. Morning and evening since the full Moon a cortege preceded by fifes hantbous and cymbals proceed to the temple of Jaganath sings choruses makes puja and returns to town. A Nevar carries on a tray a vase containing the water that has washed the god; and the good people on their way deposit on the tray the modest offering of one pice to receive in the hollow of their hand a little of the holy water; they swallow a portion of it and with the rest they touch the sacred points of their body.

Yesterday morning a pious procession of children, lads and lasses went past by also on the road; two small ones at the head also carried on a brass tray flowers and the childish procession proceeded along singing a hymn to Savasti if you please would believe before the beginning of the class. On the bank of the Hanumati was another cortege but less gay. Ahead four men carrying on their shoulders two poles supporting the body of a woman covered with a cloth; behind a man assisted by two friends yells madly; a group of parents follow him maoning together. They reach the bank of the river the wood is ready whilst the family accomplishes the lustral ablutions the wood burns and the unfortunate corpse grills.

At 1st yesterday morning I was able to continue the course of my expeditions; I visited the borough of Timi that stretches on a plateau between the Manohara and the Bagmati halfway between Kathmandu and Bhatgaon. The borough is densely populated and contrasts by its cleanliness relative to the towns of Nepal. I searched all the temples, caityas and viharas. It is again Kali under all her forms who triumphs here; the principal temple is Bala Kumari. With and Laksmi Ganeca especially is popular; its chapels infected by clotted blood and adorned by bulls horns speak enough of the sanguinary sacrifices with which the people honour the gods in Nepal. Here also abound the small stelas generally of no importance but decorated by an embossment of grinning mask at the summit, with a long snake unwinding its links on either side. The Nevars give them the name of Brhaspati and make them a daily puja; the Gurkhas do not keep an accout of them.

I was coming out disappointed at my failure when I notice a depressed paht. It is the old road, tells me the pulis-ji; the old road is just my concern. And at a hundred metres on the right I find a hithi in ruins with a half-worn stela; the top has disappeared but the base is very legible. The form of the letters, the wordings the exterior disposal clearly indicate a stela of Civadava II.I discover another hithi to the left of the road; I run to it through the human rejections that always adorn the environ of an Indian village. Stretched on the ground a fragment of stela admirably traced with characters of the days of Mana deva and that shows the mark of quite a recent break. The hithi in question has just been repaired and in the course of the work, the stone was broken; and in the crowd that surrounds me, nobody knows where the fragment has gone, a Timian assures me, however, that he had been employed in the repairs of the hithi. My pulis-ji (because the pulis of Timi did not wish to lose the opportunity and my cortege made a somersault) the pulis-ji attempt to extract the said stone from

its fitting, but the only result was that one of the pulis fall backwards in a kind of mire which would envy the cleanliness of our manure ditches.

I also visited the neighbouring village of Nagdes to the North of Timi but to no avail. This morning, always trailing behind me the encumbring multitude of my fellow-labourers, I climed under a burning sun that evidently desired to make good its three days of eclipse the steep slopes that lead to the there abouts of 2000 metres of altitude among the terraces where spread cultivation as far as the temple of Manjucri-Caravasti. On coming from Mahacina, say the Buddhists of Nepal Manjucri erected this temple; there remains nothing of it; the actual construction is quite modern of the biginning of this century. Ordinary brick-built chapel hugging the rock sheltered by an enormous stone that overhangs and that carries a small caitya on its summit; the rock penetrates the roofing and serves as a ceiling. The Buddhists venerate the sanctuary in honour of Manuceri the Hindus worship thither with equal devotion, Saravasti, whom the Buddhists give as a wife to Manjucri. My mukhyas two Gurkhas and also the pulis-ji prostrate themselves before the image and touch the ground with their foreheads; they also ring the visitors bell. My Pundit and my coolie devout Buddhist accomplish the same rites with the same ardour.

In the afternoon I await a visit; the mahant of the Math of Valacchi-Tol had sent word that he world callover and had sent me to examine a manuscript that nobody in the monastery is able to decipher he thought the work to be Buddhistic because at the beginning was written: "namo buddhaya" The writing is correct but the Buddhism of the text stopped there. It is a very long and troublesome commentary on the Malati-Madhava of a certain Dacaratha. Now the mahant sends me word that he is ailing and cannot call over. But since he has half opened his door, I shall perhaps succeed in wrenching it off and I reply that since he is ill, I shall pay him the visit. And I proceed to the convent. It is a Math of Jaingamas that rigourously closes its doors to one and all. Long discussions take ploce. At last the mahant informs me that he will come and meet me on the causeway, outside the monastery. While waiting for him a distraction offers itself. On a neighbouring platform in front of the temple of Kali and facing the temple of Bhairava, on one of those rectangular brick platforms that encumber the roads and crossways a compact crowd assists to the representation of a nataka or so-called one Men, women and children are there covered with brass rings flowered with marigolds and wearing necklace of large oranges. Their heads are hidden under a fantastic mask with large round eyes and flat noses. On the top of their ears protrude two oblique stems supporting large gilded lozenges. Their head-gear consist of metres with very large crowns from which falls a tufted and greasy head of hair in Tibetan styls. The personages are Kali, Bhairava, ete .. The masked actors begin presenting grotesque greetings to the circle of spectators, then express by dancing the various sentiments possessing them. At last the mahant arrives, a tall old man with a long white beard, draped in the yellow robe of the sannyasis. I address him in Sanscrit he admits to me that he does not know it. The kind of novice he escorts does not know any the more. Here am I reduced to Hindustani and dame, my Hindustani is not worth my Sanscrit I ask to see the "pustaks". The kind mahant replies with calm that he has none. And he sent me one for examination. The sin of lying does not worry them, at least as regard the Mlecchas. In short he consents to tell me that the Pundit of the monastery, absent at present is returning tomorrow and then matters would be seen into. The perpetual tomorrow.

(To be continued)

रणजित् मल्लको सिकूचा मोहर

–पूर्णदास मानन्धर

रणजित् मल्ल जितामित्र मल्लका नाति र भूपतीन्द्र मल्लका छोरा थिए । आफ्ना पिता भूपतीन्द्र मल्लको देहावसान भएपछि रणजित् मल्ल ने० सं ८४२ तदनुसार ई० सं १७२२ मा तत्कालीन भक्तपुर राज्यको अधिपति बनेका थिए । केही समयको लागि यिनी तत्कालीन ललितपुर राज्यको पनि राजा भएका थिए । भक्तपुर राज्यका राजाहरूमध्येमा सबैभन्दा बढी ढाँचाका चाँदीका टक यिनको झण्डै आधा शताब्दी लामो अविच्छिन्न शासनकालमा चलेको थियो । हालसम्म जानकारीमा आए अनुसार यिनले ४ थरीका मोहर सादृश्य टक, तीन किसिमका सुकी जस्ता टक र तीनै प्रकारका चुन्दाम किंवा फुकिदाम प्रचलनमा ल्याएका थिए । तीन थरीका मोहर सादृश्य सिक्काका तसबीर नेपाली मुद्राशास्त्री श्री सत्यमोहन जोशीले आफ्नो 'नेपाली राष्ट्रिय मुद्रा' नामक पुस्तकमा छपाउनु भएको छ ।[1] त्यसै गरी बेलायती मुद्राशास्त्री श्री इ० एच० वाल्शले पाँच प्रकारका रणजित् मल्लका रजत मुद्राको वर्णन गरी ४ प्रकारका मुद्राका प्लास्टर प्रतिकृतिका (Plaster replica) तसबीर छपाउनु भएको छ ।[2] उहाँले छपाउनु भएको दुई किसिमका टक जोशीज्यूले प्रकाशित गर्नु भएको मुद्राको तसबीरसित मेल खान्छ । रणजित् मल्लका एक किसिमको मोहर जस्तो सिक्काको ढाँचा यीभन्दा पूर्ववर्ती राजा द्वय जगत्प्रकाश मल्ल र भूपतीन्द्र मल्लका टकको ढाँचासित सामन्जस्य कायम गर्दछ ।[3] त्यसैगरी पार्श्व भागमा त्रिकोणभित्र अंकुश र पाश भएको एक किसिमको चाँदीको मुद्राको ढाँचा कान्तिपुरका राजा चक्रवर्तेन्द्र मल्लको मुद्रासित मिल्दछ ।[4] ने० सं ८४२ अंकित पछाडिपट्टि कलश अंकन गरिएको एक किसिमको सुकी आकारको मुद्रा पनि भूपतीन्द्र मल्लको ने० सं ८१६ अंकित मुद्रासित दुरूस्तै मिल्छ ।[5] जोशीज्यूले रणजित् मल्ल पाटनका राजा हुँदाताका निष्काशन गरेको ने० सं ८८२ अंकित चाँदीको मोहरको तसबीर पनि छाप्नु भएको छ ।[6] डा० डिल्लीरमण रेग्मीज्यूले यस मुद्राको विवरण दिनु भएको छ । उहाँका अनुसार पाटन मूलचोकको पूर्वी दलानको माथि टांगिएको तामपत्रमा माथि बायाँतिर मारिएको राजकीय छापसित यो मुद्रा मिल्दछ ।[7] अर्का विद्वान् डेभिड डब्लु म्याक्डावाल्डज्यूले पनि रणजित् मल्लका चाँदीका केही मुद्राहरूको विवरण दिनु भएको छ ।[8] अहिलेसम्म हामीले यहाँ उल्लेख गरेका सबै मुद्राहरू धातु (चाँदी) बाट निर्मित हुन् ।

मुद्राको सिलसिलामा मध्यपुर अथवा ठिमीबाट प्राप्त एउटा ऐतिहासिक कागजपत्रमा रणजित् मल्लको नामको साथमा एउटा "सिकूचा मोहर" को पनि उल्लेख गरिएको छ । उक्त कागजपत्रमा यस अलावा 'भिगुदाम', 'पोलदाम', 'चूपोलदाम', 'च्वासिलि मोहर', 'घसि मोहर', डाकाच्छा मोहर', डासुषी (५ सुकी?) मोहर', 'डाशुषी दामपोल', 'ह्याउँ मोहर', 'छतु मोहर' र 'भूयू दांपोल' आदि मुद्रा सूचक शब्दहरू उल्लेख गरिएको पाइन्छ ।[9] यी मुद्राहरूमध्ये 'डासुषी मोहर' रणजित्

मल्ल पाटनका राजा हुँदा चलाएको ठूलो चाँदीको मोहर भनी डा० वैद्यले लेख्नु भएको छ।[10] यस ऐतिहासिक कागजपत्रको प्रकाशनपूर्व कुनै पनि यस्ता मुद्रा सूचक शब्दहरू जानकारीमा आएको थिएन । यस कागजपत्रको प्रकाशनबाट मल्लकालीन मुद्राशास्त्र अध्येताहरूको लागि एउटा पदाक्रान्त भइनसकेको अभिनव अन्वेषण क्षेत्रको रूपमा हाम्रो अगाडि तेसिन आएको छ।

यहाँ आगामी पंक्तिहरूमा अन्य सबै मुद्रासूचक शब्दहरूलाई एकातिर थान्को लगाई खाली 'सिकूचा मोहर' को बारेमा मात्रै छलफल गरिनेछ। यस मोहरको उल्लेख ने. सं. ८४२ देखि ८७३ सम्म गरिएको पाइन्छ। देवीचन्द्र श्रेष्ठले 'सिकूचा मोहर' मल्लकालीक मोहरमा स्तरीय मानिएको थियो भनी लेख्नुभएको छ।

संस्कृत भाषामा 'सिकूचा' शब्दले कुनै पनि अर्थबोधन गर्दैन। यो शब्द तिब्बती-बर्मेली भाषा परिवार अन्तर्गत पर्ने नेवारी भाषाको जस्तो प्रतीत हुन्छ। हान्स जोर्वेन्सनको 'क्लासिकल नेवारी डिक्सनरी' नामक शब्दकोशमा 'सिकूचा' शब्दको अर्थ पाइँदैन। नेवारीमा 'सिथु' पदको अर्थ कैलो, खैरो भन्ने हुन्छ। त्यसैगरी 'चा' शब्दको अर्थ माटो रातो भन्ने हुन्छ। 'चा' शब्दले न्यूनता र अल्पता पनि जनाउँछ नेवारी भाषामा। भक्तपुर र काठमाडौंमा बोलिने नेवारी भाषामा केही भिन्नता छ। त्यसैगरी दोलखाली नेवारीमा पनि केही भेद भएको पाइन्छ। यस्तै क्षेत्र अनुसार भाषामा अलि विविधता भएको कारणले गर्दा शब्दमा पनि प्रभाव परी शायद उक्त पत्र लेखिएको समयतिर ठिमीमा 'सिथु'-लाई 'सिकु' भनिन्थ्यो होला। सम्भवतः, ठिमी (ठिमीमा लेखिएको ?) बाट प्राप्त त्यस ऐतिहासिक-पत्रमा लिपिकारले 'सिकुचा' लाई हेलचक्र्याइँ गरी वा व्याकरणसम्बन्धी अज्ञानतावश 'सिकूचा' लेखन पुगेको होला।[12] यसो हुन जानु कुनै अस्वाभाविक कुरा होइन। 'सिकूचा' शब्दको अर्थ खुम्चेको माटो (shrinked clay) पनि हुन्छ।[13] अब यदि 'सिकूचा मोहर'- लाई 'सिथुचा मोहर' गरी पढ्ने हो भने त्यसको अर्थ कैलो वा खैरो माटोको मोहर हुन्छ। कुमालेहरूले माटाका भाँडा-बर्तनहरू बनाउन अनेक थरीका 'चा' (माटो)हरूको प्रयोग गर्दछन्। उदाहरणको लागि जस्तैः गिगिचा, हाकुचा, फिकिचा, गुंगुचा, लुंचा, सिचिचा, देचा, भ्वंचा, म्हासुचा र वाचा आदि।[14] आजभोलि लिपपोत गर्ने रातोमाटोलाई स्युचा (सियुचा) भनिन्छ। यसरी, के तब रणजित् मल्लले चाँदीको अलावा माटोको पनि मुद्रा निकालेका होलान् त ? यो बडो महत्त्वपूर्ण प्रश्न हो। यस सोधाइको जवाफमा सम्भाव्यता नभएको चाहिं अवश्य होइन।

केही समय अघि मल्लकालीन मुद्राहरूको अध्ययनको सिलसिलामा एउटा माटोको अगाडि–पछाडि दुवै भागतिर चाँदीको मुद्रामा भएजस्तो आकार, ढाँचा अङ्कन गरिएको आठ चोसो भएको बाक्लो मुद्रा (?) जानकारीमा आएको थियो (हेर्नुस्, चित्र संख्या १ को दोस्रो मुद्रा विशेष)।[1] यो अलि कैलो रङ्गको लस्सादार माटोबाट निर्मित छ।[16] यो पोलिएको (terra-cotta) छैन अर्थात् यसलाई मृण्मय भन्न मिल्दैन बरू मृत्तिका भन्नु समीचीन जँच्दछ। यो माटोको मुद्रा (?) मा अङ्कित (साँचोबाट झिकिएको) सबै बनोट, सिंगार चाँदीको मुद्रामा अङ्कित ढाँचासित हुबहु समानता राख्दछ। तर चाँदीको मुद्रामा अङ्कित संवत्को एकस्थानी अङ्क र टाँचा मारिएको ढङ्ग माटोको मुद्रा (?) मा अलिकति फरक छ। पाठकवर्गको सजिलोको लागि यहाँ तुलनात्मक रूपमा हेर्न तीनवटा तसबीर प्रस्तुत गरिएका छन्।[17]

माटोको मुद्रा (?) को अगाडिपट्टि मध्यभागमा अर्धगोलाकृति रेखा भएको चौकोरजस्तो भित्र तीन हरफमा तत्कालीन प्रचलित मल्ललिपि किंवा नेवारी-लिपीमा "श्री श्री ज य र ण जि त (त्) म ल्ल दे व" वाक्यांश अङ्कन गरिएको छ। त्यसको ऊर्ध्वभागमा अस्पष्ट रूपमा एउटा सानो डमरूको आकृति अङ्कन गरिएको देखिन्छ। अनि वरिपरि चारैतिर अरबी लिपि (?) जस्तो देखिने बुट्टाहरू जुन स-साना सोझा, तेर्सा रेखा र थोप्लाहरू पनि देखिन्छ। तल्लो भागमा एउटा तेर्सो रेखामुनि ८४७ अङ्क देखिन्छ। चाँदीको टकमा चाहिं प्रष्ठसित ८४१ अङ्क अङ्कन गरिएको छ। तीसबै

आकृतिहरूलाई एउटा वृत्तले परिवेष्ठन गरेको छ। त्यस बाहिर बिन्दुहरू अङ्कित छन्। ती थोप्लाहरू केही अष्टकोण पार्दा ठाउँ-ठाउँमा काटिएका छन्। प्रत्येक कोणको दुरी ८ मि० मी० छ। त्यसै गरी पार्श्वभागको ठीक मध्य-भागमा एउटा सानो वृत्त छ। त्यस चक्राभित्र प्रालम्ब संहित कलात्मक त्रिशूल देखिन्छ। वृत्तको वरिपरि बाहिरी भागमा ठाडा र तेर्सा रेखाहरूबाट निर्मित बुट्टाहरू र केही बिन्दुहरू छन्। (हेर्नुस् चित्र संख्या २) तल्तिर 'ल' जस्तो आकृति भनौं या बुट्टा भनौं देखिन्छ। यी सबै आकृतिहरूलाई एउटा गोलो रेखाले घेरेको छ। बाहिरपट्टिबाट आठ चोसो पारिएकोले अग्र-भागमा जस्तै थोप्ला थोप्लाहरू काटिएको भएकोले दृष्टिगोचर हुँदैन। मुद्रा (?) को सबभन्दा माथितिर रजत निर्मित टकमा जस्तै आभरण सहितको खड्ग (देव-देवीहरूले दक्षिण-बाहुलीमा धारण गर्ने किसिमको) जस्तो अस्पष्ट आकृति भएको पाइन्छ। यो मुद्रा (?) केही चिल्लो जस्तो देखिई टलक पनि भएको जस्तो भान पर्छ। अग्रभागको तुलनामा पछाडिको भाग केही खिइसकेको छ। चाँदीको सिक्कामा भन्दा मृत्तिका सिक्का (?) मा अङ्कन गरिएका बुट्टाहरू मसिना देखिन्छ।

चाँदीको र माटोको मुद्राको (?) नापतौल निम्न प्रकारको छ।[19]

चाँदीको मुद्रा

आकृति–	गोलो
व्यास–	२.६ से० मी०
मोटाइ–	१ मि० मी०
तौल–	५ ग्रा०, ४५० मि० ग्रा०

माटोको मुद्रा (?)

आकृति–	आठकुने
व्यास–	२.४ से० मी०
मोटाइ–	५ मि० मी० (चित्रसंख्या ३ हेर्नुस्)
तौल–	३ ग्रा० २०० मि० ग्रा०

चाँदीको मोहर बनाउन र यस माटोको मुद्रा (?) बनाउन एउटै किसिमको प्रविधि अपनाइएको छ अर्थात् दुवै प्रकारमा आकृति र लिपिहरू थासाको प्रयोग गरिएकोले माथि उठेका (embossed) छन्। यस-लाई मूर्तिकलाको भाषामा बास रिलिफ (bas relief) वा सङ्क रिलिफ (sunk relief) भन्न सकिन्छ। माटोको मुद्रा (?) मात्रै किन बाक्लो र अष्टकोण युक्त गरेको होला, यो कुरा अनुसन्धेय नै छ। यदि धार्मिक उद्देश्य परिपूर्ति गर्नको लागि यो निर्मित भएको भए सिर्फ एकापट्टि मात्रै आकृतिमूलक हुनुपर्थ्यो होला। त्यस्ता किसिमका माटाका छापमा विभिन्न देव-देवीका नाम, आकृति, धारिणी स्तोत्र र मन्त्रहरू अङ्कन गरिए-को पाइन्छ। तर यहाँ उल्लेख गरिएको मुद्रा (?) को दुवैतिर आकृति अंकित छ। चाँदीको सिक्कामा जस्तै राजाको नाम, साल समेत अंकन गरिएको छ। यी कुरा एउटा साधारण मुद्राको लागि अपरिहार्य छ। धातुको तुलनामा माटो शीघ्रनाश हुने स्वभाव भएको हुँदाहुँदै किन यस्तो मुद्रा (?) निर्माण गरियो होला भन्ने सवाल हाम्रो मनमा उत्पन्न हुन्छ।

हाम्रो देशमा प्राचीनकालदेखि नै सिक्काले उल्लेख गर्दा कुन वस्तुबाट निर्मित हो त्यस वस्तु (धातु) को पनि उल्लेख गर्ने परम्परा भएको पाइन्छ। उदाहरण-को लागि जस्तैः ताम्र पण (तामाको पण), रूप्यदम्म (चाँदीको दम्म), सुवर्ण शिक्का (सुनको शिक्का), लुंदां (सुनको दाम), र वहदां (चाँदीको दाम) आदि। यसै गरी "सिकुचा मोहर" पनि "सिकू नामक माटोको वा खैरो माटोको मोहर" भनी अर्थ लगाउन शायद गाह्रो पर्ला जस्तो लाग्दैन होला। यसरी यस्तै किसि-मका माटोको मुद्रा (?) लाई "सिकूचा मोहर" मान्ने त? यस बारेमा ठीक निक्यौंल निकाल्न यस क्षेत्रमा अझ बढी अन्वेषणको आवश्यकता भएको छ। यो कुरा पनि अनुमानको परिधिबाट बाहिर पर्दैन होला कि। संभवतः रणजित् मल्लले यस्ता माटोको मुद्रा (?) विशेष भक्तपुरको कुनै वास्तु विशेष निर्माण गर्दा विभिन्न शिल्पी-हरूलाई पारिश्रमिकको रूपमा बाँड्नको लागि तयार पार्न लगाएको हुनुपर्छ। त्यस्ता माटाका मुद्रा (?) केही निश्चित संख्यामा जम्मा भएपछि ती सबै फिर्ता लिई चाँदीकै टक प्रदान गरिन्थ्यो होला। यस्ता माटाका मुद्राहरू (?) सिद्धिनरसिंह मल्ल, विष्णु मल्ल र त्रिपुरा-

सुन्दरीका पनि नपाइने होइन।[१०] रणजित् मल्लको माटोको मुद्रा (?) योगनरेन्द्र मल्लको माटोको मुद्राबाट प्रभावित भएको जस्तो देखिन्छ।[११] यस्ता माटोबाट निर्मित मुद्रा वा टक हाम्रो देशमा प्राचीनकालदेखि चलनचल्तिमा थियो वा थिएन भन्ने बारेमा विद्वान्हरूको मत समान भएको पाइँदैन।[१२]

पाद-टिप्पणी

१. सत्यमोहन जोशी, 'नेपाली राष्ट्रिय मुद्रा', (ललितपुर: साझा प्रकाशन, दोस्रो संस्करण, २०४२), पाता संख्या ८४–८५, चित्रफलक

२. E. H Walsh, '**The Coinage of Nepal**' (Delhi: Indological Book House, 1973), plate II, nos, 4, 5, 6, and 7.

३. पूर्ववत्, चित्रफलक संख्या २ को मुद्रा संख्या १, र ३

४. ऐजन, मुद्रा संख्या ८ र १३।

५. त्यही, मुद्रा संख्या ५ र ६।

६. जोशी, पूर्ववत् चित्रफलक १०, मुद्रा संख्या २१।

७. D. R Regmi, '**Mediaeval Nepal**', Part II (Calcutta: Firma K. L. Mukhopadhyay, 1966), Appendix III, pp. 1038-39.

८. David W. Macdawall, '**The Unpublished Denominations of Jaya Ranjita Malla of Bhatgaon**', (Varanasi: The Journal of the Numismatic Society of India, vol. XIX, pt. II, 1957), pp. 195-97, plate III.

९. (क) तुलसीराम वैद्य, "ठिमीबाट प्राप्त ऐतिहासिक पत्र", (Kirtipur: Voice of History, Document Issue, History Instruction Committee, Tribhuvan University, vol. VIII, No. 2. 1982), पाता संख्या २४, ३१ र यत्रतत्र। उहाँले 'सिकूचा मोहा' लेख्नु भएको छ।

(ख) देवीचन्द्र श्रेष्ठ, "मल्लकालीन मुद्राहरू", (Swyambhoo: **Nepal Economic** Devichandra Shrestha, Vol. 1, No. 4+5, July+August, 1983,) पाता संख्या २४ र यत्रतत्र। उहाँले "सिकूचा मोहा" लेख्नु भएको छ। तर हामीले सजिलोको लागि "मोहर" पद प्रयोग गरेका छौं।

१०. तुलसीराम वैद्य, पूर्ववत्, पाता संख्या २४।

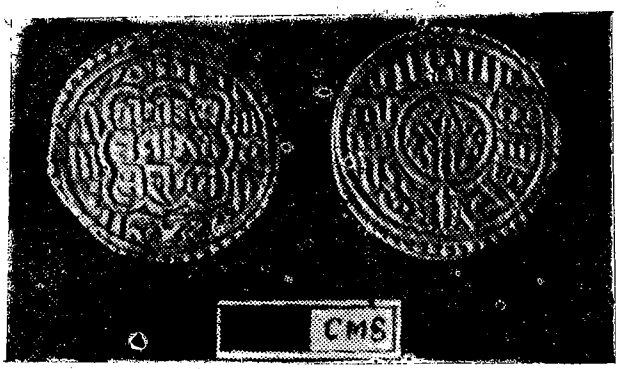
११. देवीचन्द्र श्रेष्ठ, पूर्ववत्, पाता संख्या २३।

१२. उक्त कागजपत्रको मूल-प्रति अगाडि राखी हेर्न पाइएको छैन। त्यहाँ कतिपय शब्दहरू अशुद्ध लेखिएका देखिन्छन्। त्यसैले यहाँ यस्तो अनुमान गरिएको हो।

१३. गत २०४२ असार ७ गते त्रि. वि. पाटन क्याम्पस, नेवारी शिक्षण समितिका उप प्राध्यापक तथा भाषा बिशेषज्ञ काशीनाथ तमोटसित भएको छलफलको आधारमा।

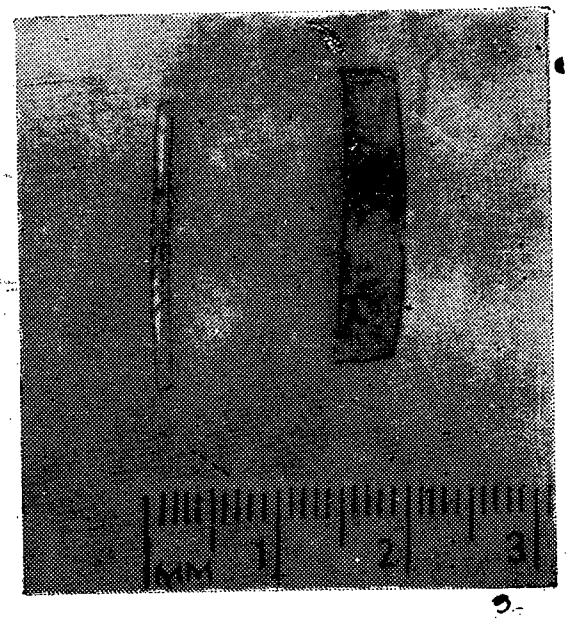
१४. शान्तिप्रभा वज्राचार्य, "**मल्लकालीन मृण्मय कला : एक अध्ययन**", नेपाली इतिहास संस्कृति तथा पुरातत्त्व शास्त्र शिक्षण समितिमा प्रस्तुत तथा स्वीकृत अप्रकाशित टंकित शोध प्रबन्ध, त्रि. वि. कीर्तिपुर, २०३९, पाता संख्या १०४, १२०–२१

१५. यस माटोको मुद्रा [seal] विशेष तत्कालीन कानूनी ग्राह्यता [legal tender] वा कोश प्रवेश्य थियो वा थिएन, यो अनुसन्धेय नै छ। त्यसैले यहाँ मुद्रा शब्दपछाडि कोष्ठभित्र एउटा प्रश्न--चिह्न (?) दिइएको हो। यो माटोको मुद्रा (?) मा भएको ढाँचा वालशम्यूको पुस्तकको चित्र फलक संख्या ३ मा छापिएको तसवीर संख्या ४ र



(१) रणजित् मल्लको चाँदीको र माटोको मुद्रा (?) को अग्र भाग

(२) रणजित् मल्लको चाँदी र माटोको मुद्रा (?) को पृष्ठ भाग



(३) चाँदी र माटोको मुद्राको तुलनात्मक मोटाइ

जोशीज्यूको पुस्तकको चित्र फलक संख्या १० को मुद्रा संख्या ४ को ढाँचा जस्तै हो। यस्तो चाँदीको मुद्रा राष्ट्रिय मुद्रा संग्रहालय हनुमान् ढोकामा र राष्ट्रिय संग्रहालयमा हेर्न सकिन्छ। यस अतिरिक्त यस किसिमको मुद्रा अपेक्षाकृत पुरानो नभएकोले स्थानीय सराफीहरूको पसल र जनसाधारणका संग्रहमा पनि हेर्न सकिन्छ।

१६. हालको मुद्रा (?) यी पंक्तिका लेखकको संग्रहमा छ।

१७. प्रस्तुत चाँदीको टक माटोकोसित तुलनात्मक अध्ययनको लागि कीर्तिपुर बहुमुखी क्याम्पस, त्रि. वि. नेपाली इतिहास, संस्कृति तथा पुरातत्त्व शास्त्र शिक्षण समितिका अन्तिम वर्षकी छात्रा सुश्री माला मल्लले उपलब्ध गराइदिएकी हुन्।

१८. मल्लकालीन मुद्राहरूमा देखिने यस्ता बुट्टा विशेषको उल्लेख वाल्शज्यूले आफ्नो ग्रन्थको पाता संख्या १८ र १९ मा गर्नु भएको छ।

१९. यी मुद्राका नापतौल लिने कार्यमा कीर्तिपुर बहुमुखी क्याम्पस, त्रि. वि., नेपाली इतिहास, संस्कृति तथा पुरातत्त्व शास्त्र शिक्षण समितिका पहिलो वर्षका छात्र मिलनरत्न शाक्य र शुद्ध सडकका क्रिष्टल जेम्सहरूले सहयोग गर्नु भएका थिए।

२०. रमेश ढुङ्गेल, "मौद्रिक परम्परा र केही नेपाली माटोका मुद्रा", Kirtipur: Contributions to Nepalese Studies, Vol. II, No. 2 April; 1984); p. 84.

२१. योगनरेन्द्र मल्लको आठकुने माटोको मोहर (?) अप्रकाशित छ।

२२. रमेश ढुङ्गेल; पूर्ववत्।

प्राचीन नेपाल वस्ती -तिमालको इतिहासमा प्रकाश

-चन्द्रप्रसाद त्रिपाठी

काभ्रेपलाञ्चोक जिल्लाको तिमाल क्षेत्र, तामाङ जातिको प्राचीनकालदेखिको बसोवास रहिआएको ठाउँ भएकोले, तामाङ संस्कृतिको अध्ययन गर्ने क्रममा २०३८-३९ सालतिर मैले त्यस क्षेत्रको भ्रमण गरेको थिएँ। त्यसै समय तिमाल कल्लेरी निवासी भू० पू० न्यायाधीश धर्मप्रसाद पाण्डेसंग रहेको मकवानी अन्तिम राजा दिग्वन्धन सेनको ताम्रपत्रका टुकाहरू प्राप्त गरेको थिएँ। प्राप्त ताम्रपत्रको २ टुक्रालाई मिलाएर (अध्ययन गर्दा) हेर्दा यसको शीर्ष भाग बाहेक अरू पाठ पूरा भयो। शीर्ष भागको टुक्रा पाउन नसकिएकोले शीर्ष भागमा के लेखिएको थियो, पढ्न नपाइए तापनि त्यहाँ राजा दिग्वन्धन सेनको प्रशस्तिको थालनीका शब्दहरू थिए भन्ने कुरा प्रष्ट छ। यस ताम्रपत्रको तस्वीर र पाठ मैले २०४० सालमा त्रि. वि नेपाली इतिहास संस्कृति र पुरातत्त्व शिक्षण समितिमा पेश गरेको "तिमालका तामाङहरू: एक अध्ययन" नामक शोध-पत्रमा पनि समावेश गरेको छु, तिमाल क्षेत्रको ऐतिहासिक विवरण दिने क्रममा।[1]

यस ताम्रपत्रमा एउटा जग्गा वित्तो प्रदान गरिएको साधारण कुराको विवरण छ तापनि यसको ऐतिहासिक महत्त्वहरू निकै रहको छ। यस ताम्रपत्रको ऐतिहासिक महत्त्वबारे चर्चा गर्नुभन्दा पहिले पढ्न सकिए जति पूरा पाठ उल्लेख गर्नु सान्दर्भिक हुने भएकोले सो ताम्रपत्रको पाठ यहाँ प्रस्तुत छ :-

"(विरु) "दावलिविराजमानमानन्नत श्री
मत्माहाराजधीराजा श्री श्री श्री म
द्दिग्वद्यन सेन देवदवाना सदा
समर विजइ नाम्---
आगे रिजिन मिझारको कल्यारी मटे
य मुरि १० लाक्या मद्धे वाझो मुरि ६०९
?.....पहरो पश्चिम सालको..... ?
ढलो उत्तर कोसी पूर्व डाडो ल्व (कि)
ल वित्तो गरि दियाको छ च..... ?
बा गरि षातिरजामा सग वित्त..... ?
नु वित्तोका सरह सेवा गनु घडे
रि पाथि तिन बिव जान्या..... ?
मा गरि दियाको छ इति सम्वत १८
१९ साल माद्र सुदि ..... ? हरि
हरपुरमा आगे सुक्री विक्री सरि
षानु---

प्रस्तुत अभिलेखको शीर्ष भाग फेला नपरेकोले शिरानमा के कस्ता चिन्हहरू अंकित थिए, थाहा हुन सकेन। साथै दिग्वन्धन सेनको पूरा प्रशस्ति पनि छैन, केवल "..... दावलविराजमानमानन्नतश्रीमत्माहाराज-धीराजा श्री श्री श्री मद्दिग्वन्धन सेन देव देवानम सदा समर विजइनाम्" मात्र छ। तैपनि यस ताम्रपत्रले केही महत्त्वपूर्ण ऐतिहासिक जानकारीहरू हाम्रा सामु प्रस्तुत गर्दछ।

यस ताम्रपत्रका प्रकाशक राजा दिग्बन्धन सेन र मकवानपुर राज्यको बारेमा यहाँ संक्षिप्त जानकारी प्रस्तुत गर्नु पनि अप्रासांगिक देखिदैन । मकवानपुर राज्य पहिले पाल्पाली राजा मुकुन्द सेनको विशाल राज्य अन्तर्गत नै पर्दथ्यो । मुकुन्द सेनपछि विशाल पाल्पा राज्यलाई उनका छोराहरूले विभिन्न राज्यमा बाँडेर राज गर्न थाले । प्राचीन सेन वंशावलीमा मुकुन्द सेनका चार जना रानीहरूबाट १३ भाइ छोराहरू भएको [2] उल्लेख भए पनि भवदत्त-कृत सेन वंशावलीमा मुकुन्द सेनका छोराहरू क्रमशः विनायक सेन, माणिक सेन, विहङ्ग सेन (भ्रिङ्गी सेन), लोहाङ्ग सेन मात्रको नाम उल्लेख छ । [3] संभवतः अरूले बलियो राज्य खडा गर्न नसकेकाले भवदत्तले अरूको नाम छुटाएका होलान् । मुकुन्द सेनपछि विनायक सेनले बुटवलमा, मानिक सेनले पाल्पामा, विहंग (भ्रिंगी) सेनले तनहुँमा र लोहाङ्ग सेनले मकवानपुरमा राज गर्न थाले । [4]

लोहाङ्ग सेनले स्थापना गरेको मकवानपुर राज्यको सीमा पूर्वमा महानन्दा, पश्चिममा अदिया, उत्तरमा भोटको हिमाली क्षेत्र र दक्षिणमा पूर्णियाँको नजीक जुलागढसम्म फैलिएको थियो । [5] लोहाङ्ग सेनले यस राज्यको स्थापना कुन मितिमा गरे भन्ने कुरा निश्चित रूपमा प्रमाणित छैन । साथै उनले कुन मितिसम्म राज्य गरे भन्ने कुरा पनि निश्चित छैन । लोहाङ्ग सेनपछि राघव सेन र हरिहर सेन क्रमशः राजा भए । हरिहर सेनले गोण्डवारासम्म आफ्नो राज्य फैलाए र "हिन्दूपति" को उपाधि ग्रहण गरे [6] । हरिहर सेनपछि माणिक सेन, हेमकर्ण सेन र दिग्बन्धन सेन क्रमशः मकवानपुरको गद्दीमा बसे । गोरखाका राजा श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाह दिग्बन्धन सेनका जेठान होइबक्सिन्थ्यो तापनि दिग्बन्धन गद्दीमा बस्नु अघिदेखि नै यी दुईका बीच मनमुटाव थियो । दिग्बन्धन सेनसंगको झगडाको कारणले मात्र होइन सन् १७६१ मा पेशवालाई पानीपतको लडाईमा अंग्रेजले हराएपछि अंग्रेजलाई उत्तरतिर बढ्नमा रोक लगाउन सक्ने मजबूत शक्तिको त्यस क्षेत्रमा अभाव भयो । यसरी मकवानपुरलाई अंग्रेजले अधिकार गर्ने संभावना बढेको र मकवानपुर अंग्रेजको अधिनमा पुगेमा नेपालको एकीकरण अभियानमा बाधा पुग्ने देखी दूरदर्शी श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहबाट मकवानपुर अधिकार गर्नु नितान्त आवश्यक ठानिबक्स्यो ।[7] श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहले सन् १७६२ को भाद्रमा मकवानपुर उपर आक्रमण गरिबक्से । दिग्बन्धन सेन त्यहाँबाट भागेर ८ कोश पूर्व हरिहरपुर गढीमा पुगे । त्यहाँ पनि सन् १७६२ को आश्विनमा श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहका फौजले आक्रमण गरी अधिकार गऱ्यो ।[8] यस प्रकार दिग्बन्धन सेन मकवानपुरका अन्तिम राजा भए ।

माथि मकवानपुर राज्य र राजा दिग्बन्धन सेनको संक्षिप्त परिचय प्रस्तुत गरियो । अब यस ताम्रपत्रको ऐतिहासिक महत्त्वबारे केही चर्चा गर्ने प्रयत्न गर्दछु ।

दिग्बन्धन सेनको एउटै मात्र अभिलेख:- मकवानपुरका राजाहरू माणिक सेन र हेमकर्ण सेनका अभिलेखहरू प्राप्त भए पनि दिग्बन्धन सेनको अभिलेख यस अघि प्राप्त भएको थिएन । यो दिग्बन्धन सेनको प्राप्त पहिलो अभिलेख हो । यो ताम्रपत्र दिग्बन्धन सेनले वि० सं० १८१९ भाद्रमा मकवानपुरमा पराजय भएपछि भागेर हरिहरपुर गढीमा गई बसेको बेला गरिदिएको देखिन्छ । संभवतः तिमाले तामाङहरूलाई हात लिएर हरिहरपुर र तिमालको मद्दतले गोर्खा उपर आक्रमण गरी मकवानपुर फिर्ता लिने विचारमा दिग्बन्धन सेन लागेका थिए । यसैले तिमालका रिनजिन मिझारलाई उनले यस ताम्रपत्रानुसार बिर्ता दिई कृतज्ञ तुल्याएका थिए । दिग्बन्धन सेनको यस प्रयासलाई श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहबाट कार्यरूप दिने अवकाश नदिई बक्सी वि० सं० १८१९ को आश्विनमा हरिहरपुर उपर पनि आक्रमण गरी अधिकार गरिबक्से ।

तिमालको इतिहासमा प्रकाश:- श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहबाट अधिकार गर्नुभन्दा पहिले तिमाल क्षेत्र कुन राज्य अन्तर्गत थियो भन्ने कुरा प्रष्ट थिएन । काठमाडौं या भक्तपुरको मातहतमा थियो होला भन्ने अनुमानमात्मक विश्वास इतिहासकारहरूमा रहेको महसूस हुन्छ । लिच्छविकालमै तिमाल आबाद थियो भन्ने कुरा तिमालको पूर्वी सीमामा अवस्थित दुम्जा कुशेश्वर महादेव

स्थानमा लिच्छविकालीन राजा अंशुवर्माको अभिलेख पाइनुबाट प्रमाणित हुन्छ।[9] काठमाडौं-तिरहुत आवत जावत गर्ने मार्गमा पर्ने यो क्षेत्रको व्यापारिक महत्त्व थियो तथा काठमाडौंबाट पूर्वी प्रदेश र दक्षिणपूर्वी मैदान छिचोल्ने मार्ग वर्षादमा तिमाल डाँडै डाँडा र हिउँदमा रोसी खोलाको बगरै बगर दुम्जा भएर सुनकोशीको किनारै किनार खुर्कोट पुगेर सिंधुलीगढीतिर र ओखल-ढुङ्गातिर लाग्दथ्यो। मध्यकालमा काठमाडौं उपत्यकामा बंगाली फौज पूर्वकै बाटो भएर आएको थियो।[10] पूर्वी मैदानबाट काठमाडौं उपत्यकामा पस्ने बाटो त्यस वेला अर्को नभएकोले सो फौज यही तिमाल क्षेत्र हुँदै आएको थियो। बंगालबाट आएको यस मुशलमानी फौजले नेपालमा भेटे जति मूर्तिहरू तोडफोड गरेको थियो।[11] तिमाल सत्यनारायण मन्दिरमा विराजमान शिलाको नारायण मूर्तिको नाक र हात टुटेको पाइएकोले पनि यस कुरालाई प्रमाणित गर्दछ। संभवतः सिमरौनगढका हरिसिंह देवका परिवार यही बाटो हुँदै भक्तपुरमा शरणार्थी-को रूपमा उत्रेका थिए। जयप्रकाश मल्ललाई सहयोग गर्न आएको अंग्रेजी फौज यही बाटो भएर आउन लाग्दा सिन्धुलीमा गोर्खाली फौजले हराएर पठाएका थिए। देव शम्शेर धनकुटा धपाइँदा यही बाटो भएर गएका थिए। त्रिभुवन राजपथ नखुलुन्जेल र आन्तरिक हवाई सेवा शुरु नहोउन्जेल तिमाल काठमाडौं उपत्यकाको दक्षिण-पूर्वको द्वारको रूपमा रहेको थियो। नेपालको एकीकरण हुनु अघि व्यापारिक र सामरिक दृष्टिकोणले महत्त्वपूर्ण यो तिमाल प्रदेशलाई आफ्नो अधीनमा राख्न उपत्यकाका तीनवटै राज्य लगायत मकवानपुर सधैं लालयित रहन्थे। यसैले यो प्रदेश कहिले काठमाडौंको, कहिले भक्तपुरको त कहिले मकवानपुरको अधीनमा रह्यो। श्री ५ पृथ्वीनारा-यण शाहले अधिकार गर्नु भन्दा केही अघि भने, यो प्रदेश मकवानपुरको नियन्त्रणमा थियो भन्ने कुरा, यस ताम्रपत्रले प्रमाणित गर्दछ।

मकवानपुर राज्यको सरकारी भाषा नेपाली थियो:- माणिक सेनले जनकपुरस्थित जानकी मन्दिरलाई जमीन गुठी स्वरूप प्रदान गर्दा गरिदिएको लालमोहर पत्र मैथिली भाषामा छ।[12] तर यो ताम्रपत्र नेपाली भाषामा छ। जनकपुरमा मैथिली भाषीहरूको बसोवास भएकोले त्यहाँको स्थानीय भाषामा सो लाल-मोहर जारी गरिएको भए तिमालको स्थानीय भाषा तामाङ भाषामा यो ताम्रपत्र जारी हुनु पर्दथ्यो। माणिक सेनको अभिलेख मैथिलीमा पाइनु र दिग्बन्धन सेनको अभिलेख नेपाली भाषामा पाइनुको तात्पर्य मकवानपुर राज्यमा पहिले मैथिलीलाई सरकारी भाषाको रूपमा प्रयोग गरिएकोमा नेपाली भाषाको विकास र विस्तार हुँदै आएपछि सो स्थान नेपाली भाषाले लिएको हो भन्ने देखिन आउँदछ।

मकवानपुरको भूमि प्रशासन व्यवस्था:- यो ताम्रपत्र तिमाल कल्लेरीका रिनजिन मिझारको नाउँमा जारी गरिएको छ। 'मिझार' पदवीचक शब्द हो। यस शब्दले गाउँको एक किसिमको मुखिया, तालुकदारभन्दा तल्लो तहको, गाउँको कर उठाउने अधिकारीलाई बुझाउँदछ। पञ्चायती व्यवस्था प्रारम्भ भई गाउँ पञ्चायतहरूको गठन हुनु अघिसम्म पनि तिमाल क्षेत्रमा स्थानीय मालपोत उठाउने काम मिझारहरूबाटै हुन्थ्यो। साथै यस ताम्रपत्रमा जग्गाको क्षेत्रफल उल्लेख गर्दा माटो-मुरीमा उल्लेख गरिएको छ। भूमि प्रशासनमा यही व्यवस्था राणाकालमा पनि प्रचलित थियो। यसबाट राणाकालीन भूमि प्रशासनको पूर्वरूपको रूपमा मकवानी सेन राजाहरूको भूमि प्रशासन व्यवस्था पनि थियो भन्ने कुरा प्रमाणित हुन्छ।

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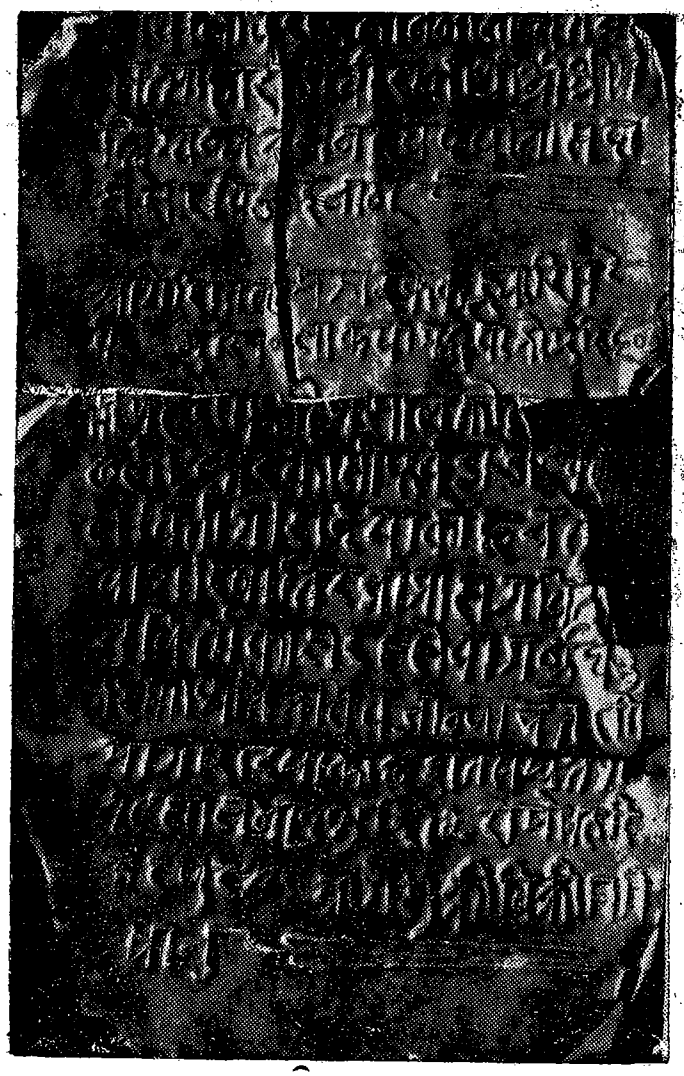
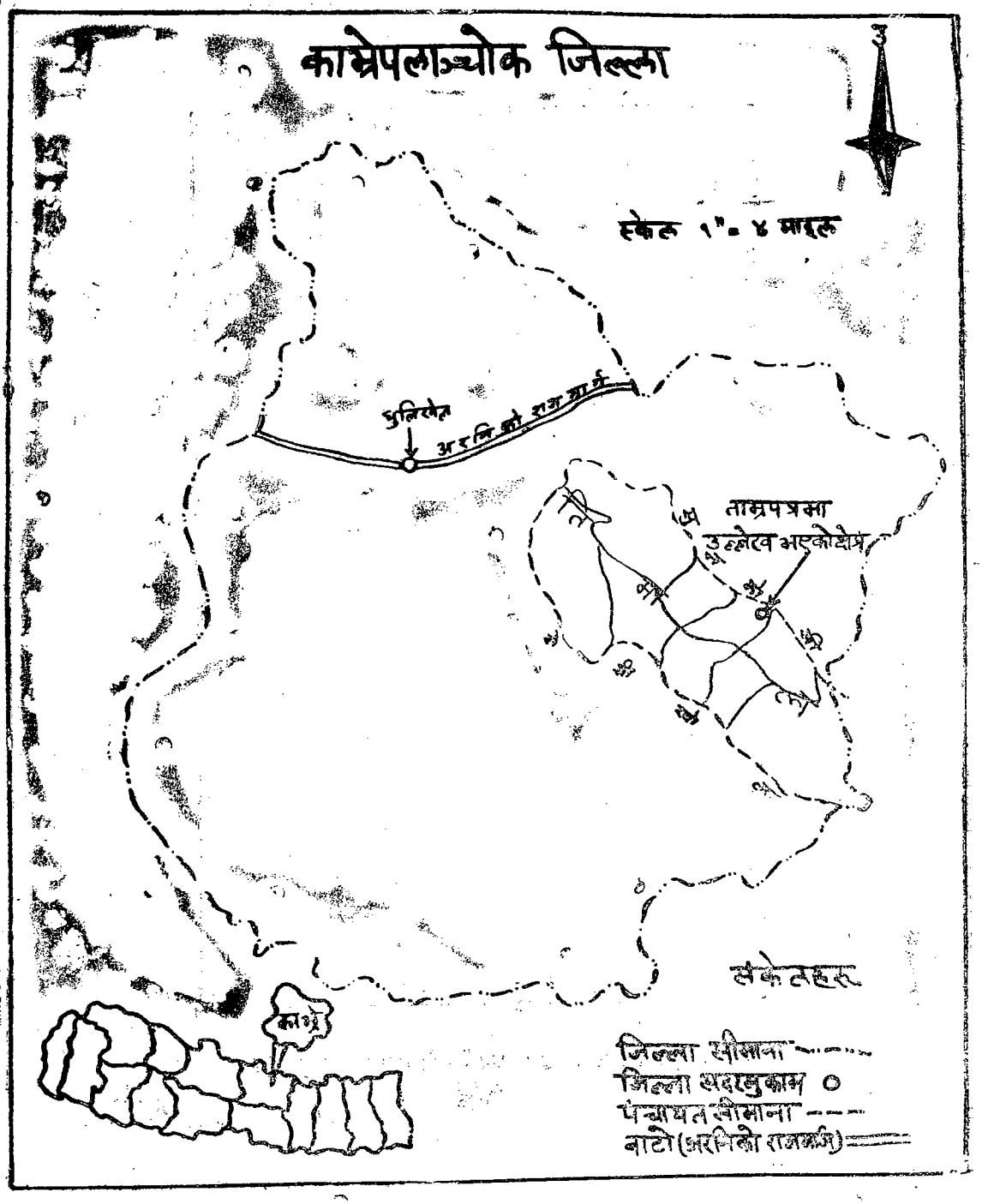


मकवानी अन्तिम राजा द्विगवन्धन सेनको ताम्रपत्रका टुक्राहरू


काभ्रेपलाञ्चोक जिल्ला
उ
स्केल १" = ४ माइल
धुलिखेल
अरनिको राजमार्ग
ताम्रपत्रमा
उल्लेख भएको क्षेत्र
काभ्रे
संकेतहरू
जिल्ला सीमाना
जिल्ला सदरमुकाम
पञ्चायत सीमाना
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नेपालका धर्माधिकारीहरू

—राजाराम सुवेदी

हिन्दू धर्म अनादिकालदेखिको प्रख्यात धर्म हो। अतः यो अति प्राचीन छ, यसको टुङ्गो लाग्नेको छैन। यी हिन्दूहरूले पाण्डुलिपि, मन्दिरका कला, मूर्ति र वर्णहरूको अध्ययनद्वारा हिन्दूहरूको उद्भवकाल निर्धारण गर्ने प्रयत्न गरे तापनि उनीहरू सफल देखिदैनन्। हिन्दू विधिमा भविष्यका निमित्त नियम निर्धारणका साथै भविष्यवाणी पनि भएको पाइन्छ। ईश्वरलाई सर्वश्रेष्ठ, सर्वशक्तिमान्, सर्वव्यापक मान्ने हिन्दू धर्ममा दुइवटा प्रबल सिद्धान्त छन्: ती हुन् पापर धर्म। पूर्वजन्मको संस्कारले इह भौतिक जन्म हुने र इह भौतिक जन्मका कर्मले पुनर्जन्मका संस्कार बन्ने कुरामा हिन्दू दर्शन आधारित छ। यसको आधार भौतिकमात्र नभै नैतिक पनि हुँदा यो धर्ममात्र नभै नीति पनि हो। यो धर्म इस्लाम जस्तो हिंसामा, इसाई जस्तो कुटिलतामा आधारित नभै क्षमा र उपकारमा निश्चित छ। धर्मको अर्थ कुनै कुरा नियमपूर्वक धारण गर्नु भन्ने हो तर अचेल चन्दने टीका लगाउनु, दाढी पाल्नु, हलाल गर्नु र क्रस टाल्नु जस्ता कुरालाई मात्र धर्म मान्न थालिएको छ। हिन्दू धर्मको ओज नष्ट भएपछि हिन्दू तन्त्रको पनि अन्त्येष्टि हुन्छ। यही कुरालाई लिएर हिन्दू दर्शनमा धर्म र अधर्मको व्यापक व्याख्यान गरिएको पाइन्छ। यो काम धर्माधिकारीले सबै कालमा परिश्रमपूर्वक गर्दै आएका थिए। धर्माधिकारी सोझै समाजसंग सम्बन्धित संस्कृतका प्रकाण्ड विद्वान् हुन्थे। सर्सर्ती हेर्दा धर्माधिकारी धर्मका ठेकदार नै हुँदा हुन् जस्तो लाग्दछ तापनि उनीहरूले प्राचीन न्यायशास्त्रका नीति नियमको परिधि भित्र रही काम गर्नु पर्दथ्यो, यसको मतलब उनीहरू स्वेच्छाचारी हुन पाउँदैनथे।

विशाल भारत भूमिमा छरिएका धेरै हिन्दूहरू बुद्धका प्रभावले भिक्षु बने, आश्रम प्रणाली हट्यो, पाँच वर्षदेखि नै भीक्षापात्र लिने तालीम दिइए। यसबाट हिन्दूहरूको संख्या घट्यो। झन मुसलमानी आक्रमणबाट ती भीक्षुहरू प्रायः सबै इस्लाम भए र हिन्दूहरू विपरीत संस्कार गर्न थाले। यसरी हिन्दूहरूको संख्यामा ह्रास आउन थालेको हुँदा त्यस्ता पतीतहरू जो पुनः हिन्दू बन्न चाहन्छन्- लाई संस्कार दिन धर्माधिकारीको शुरुआत गरिएको हुन सक्छ। यद्यपि यो कुनै पछि मात्र ल्याइएको परम्परा भने थिएन। यसरी हिन्दू धर्म सर्वश्रेष्ठ एवं सर्वप्राचीन हुनाले यसको पतन गराउन विधर्मीहरूमात्र होइनन् संस्कृत नपढ्ने हिन्दूहरू समेत लागेका बुझिदा दुःख लाग्नु स्वभाविकै हो। कसैले त संस्कृत पढेर पनि यसलाई बक्रोक्ति गरी नीचताको परिचय दिएका छन्। यसो गर्नु केवल आफ्नै खानामा आफैले विष हाल्नु बाहेक केही होइन।

जे होस्, हामीले धर्माधिकारका विषयमा जुन

प्रसङ्ग चलाएका छौं सर्वप्रथम त्यसै शब्दको अर्थ निश्रृति गर्नपट्टि लागौं। धर्माधिकारको कानूनी अर्थ धर्म र अधर्मको निर्णय गरी पतिया दिने अधिकारी भन्ने बुझिन्छ।[1] यसको शाब्दिक अर्थ (१) धर्म र अधर्म केलाई त्यसको यथोचित् न्याय दिने अधिकारी। (२) न्यायाधीश। (३) दानको उचित प्रबन्ध गर्नका निम्ति नियुक्त गरिएको राजकर्मचारी। (४) धर्मशास्त्र ऐन कानून, रीतिथिति वा चालचलन बमोजिम न्याय भएको छ छैन भनी जाँचबुझ गर्ने र सो नभएमा यथोचित रूपमा धर्म र न्यायको व्यवस्था गर्नका निम्ति भएको प्रमुख अधिकार। (५) राजालाई धार्मिक सल्लाह दिने व्यक्ति (६) धर्मशास्त्रका आधारमा न्याय गर्ने व्यक्ति। > धर्माधिकारी ना० धर्म-अधर्मको निर्णय वा व्यवस्था गर्ने व्यक्तिः धर्माधिकार।" भन्ने भेटिन्छ।[2] त्यस्तै संस्कृत शब्दबाट नेपाली व्यवहारमा आएको धर्माधिकारको अर्थ संस्कृत शब्दकोषमा यसप्रकार गरिएको छः

"धर्मअधिकरणं 1. Administration of the laws–धर्माधिकरणिन् m. a Judge, megistrate -धर्माधिकारः 1. Superintendence of religious affairs s. 1. 2. Administration of justice.[3] संस्कृत शब्दकल्पद्रुममा धर्माधिकारको परिभाषा यसप्रकार गरिएको छः "धर्म्माधिकरणः पु (धर्माधिकरणं आश्रयत्वेनास्त्यस्येति व्यत्) धर्म्माध्यक्षः। तस्य लक्षणम्। यथा मत्स्यपुराणे १८९ अध्याये"[4]

माथिका शब्दार्थहरूबाट धर्माधिकारीका बारेमा केही जानकारी हासिल भएको छ। हाम्रो विषय वस्तु छ नेपालमा धर्माधिकारीहरूको प्रचलन कहिलेदेखि शुरु भयो भन्ने। अनादिकालदेखि नेपाल हिन्दू राष्ट्र रहिआएको छ। सारा भारतमा यवन शासनले तहल्का गर्दा नेपालले मात्रै आफ्नो गरिमा रक्षा गरेको सत्य हो।

त्यस बखतमा पनि राज्य सञ्चालनको नियम हिन्दू शास्त्रबाटै लिइन्थे। यी नियमका स्रोतहरू संस्कृत वाङ्मय नै हुन्। तसर्थ ती वाङ्मयहरूमा धर्माधिकारीको चर्चा भए नभएको कुरा पनि बुझिहालौं।

याज्ञवल्क्य स्मृतिमा भनिएको छः "अठार पुराण, न्याय, मीमांसा, धर्मशास्त्र र व्याकरण जस्ता छ अङ्ग चारवेद र चौध विद्याको अर्थ पुरुषार्थ, ज्ञान र धर्मको कारण हो। मनु, अत्रि, विष्णु, हारीत, याज्ञवल्क्य, भृगु, अङ्गिरा, यम, आपस्तंब, संवर्त, बृहस्पति, परासर, व्यास, खड्गलिखित, दक्ष, गौतम, शातातप र वशिष्ठ आदि धर्मशास्त्रका निर्माता हुन्।[5]

शुक्रनीतिमा उल्लेख छ किः

"स्वप्रजा धर्मसंस्थान सदसत्प्रविचारतः। जायते चार्थसंसिद्धि व्यवहारस्तु येनसः ॥४॥ धर्मशास्त्रनुसारेण क्रोधलोभविवर्जितः। सप्राज्ञविबाकः सामात्य स ब्राह्मण पुरोहितः। समाहित मति पस्येद्व्यवहारननुक्रमात् ॥५॥"[6] यसको भावार्थ हुन्छ राजाले आफ्ना प्रजाहरू असल र खराब विचार गरी धर्ममा प्रवृत्त गराउनु। जुन काम गर्नाले अर्थसिद्धि हुन्छ, व्यवहार त्यसैलाई भन्दछन्। राजाले रिस लोभ नलिइकन, न्यायाधीश बुद्धिको कुरा पर्दा, सल्लाह दिने मन्त्री, ब्राह्मण र पुरोहितलाई साथमा राखी सावधानपूर्वक धर्मशास्त्र अनुसारका व्यवहार (झैझगडा जस्ता) क्रमशः हेर्नु पर्दछ। त्यसैकारण राजाले शास्त्रानुसार काम गर्दा हेर्ने नसक्ने ठाउँमा वेदपारंगत, इन्द्रियजयी, कुलीन, समबुद्धि भएको, कोमल वाणी बोल्ने, स्थिरबुद्धिवाला, परलोकदेखि डराउने, धर्मात्मा, उद्योगी र रीस नभएको ब्राह्मणलाई नियुक्त गर्नु। जुन ठाउँमा धर्मशास्त्र अनुसार व्यवहारको विवेचना गरिन्छ त्यसै ठाउँलाई धर्माधिकारस्थान भनिन्छ।[7] यसर्थ यसबाट यो कुरा खुल्दछ कि नीतिकालमा धर्माधिकारीको ठूलो महिमा रहेछ। धर्माधिकारीहरूले त्यस कालमा लौकिक व्यवहार र स्वजातीय संस्कारलाई मान्यता दिई एक लचिलो नियम निर्माण गरेको कुरा निम्न प्रमाणबाट सिद्ध हुन्छ जस्तैः

"खसजाताः प्रगृह्यन्ति भ्रातृभार्यामृतूकाम्। अनेन कर्मणानैते प्रायश्चित दमार्हका ॥४९॥" खसजातका पुरुषले भाउजु वा बुहारी विधवा भएपछि स्याहार्ने चलन हुँदा दण्ड नगर्नु।[8]

स्मृतिकालमा धर्माधिकारीलाई मुख्यतः दश किसिमका अपराधहरूको निर्णय गरी दण्ड दिने अधिकार भएको पाइन्छ, जस्तैः

"आज्ञोल्लंघन कर्तारः स्त्रीवधो वर्णशङ्कर। परस्त्रीगमनं चौर्यं गर्भाश्चैव पतिविना ॥८१॥

चाकपारुष्यमवाच्याय दण्डपारुष्यमेवच । गर्भस्यपातनं चैवे त्यपराधा दशैवतु ।।८२।।" अर्थात् आज्ञाको उलङ्घन गर्ने, स्त्री हत्या, वर्णशंकर वा जातमा छचासमिस पार्ने, अर्काकी स्त्रीसंग व्यभिचार गर्ने, चोर्ने, अर्का लोग्नेको गर्भधारण गर्ने स्त्री, रूखो, कठोर बोल्ने, दुर्वाच्य बोल्ने, कठोर सजायँ दिने, गर्भपतन गराउने जस्ता दश प्रकारका अपराधीहरूको निर्योल धर्माधिकारहरूबाट गरी त्यस्ता व्यक्तिहरू सजायँका भागी हुन्थे ।[9]

ऋग्वैदिककालमा पनि धर्माधिकारीको उल्लेख पाइन्छ । किनभने त्यस वेला पुरोहित नै राजाका प्रधान मन्त्री हुन्थे । राजाका पुरोहितको काम केवल यज्ञ र धार्मिक कुरामा सल्लाह दिने मात्र नभै राजनैतिक एवं सैनिक सल्लाह पनि दिनु थियो । उदाहरणको निम्ति वशिष्ठले अभिमानपूर्वक भनेका छन् कि त्रित्सु भरत राजा अनाथ शिशु जस्ता थिए । जब वशिष्ठ ऋषि उनको दरबारमा पुरोहित भै आए तब राजा ज्यादै शक्तिशाली भए । पुरोहितलाई शिष्ट शब्दमा बृहस्पति पनि भनिन्थ्यो । वामदेवले पुरोहितको वर्णन गर्दा बृहस्पति शब्दकै प्रयोग गरेका छन् । वशिष्ठले आफूलाई त्रिस्सु भरतकूलका पुरोहित भएको कुरा स्वीकार गरेका छन् । देवताहरूका गुरुलाई बृहस्पति भनिन्थ्यो भने दैत्यका गुरुलाई शुक्राचार्य । बृहस्पतिका छोरा कचूले शुक्राचार्यबाट सञ्जीवनी विद्या सिकेको कुरा पनि त्यहाँ वर्णित छ । यसको तात्पर्य राजगुरु पुरोहितसंग दुर्लभ ज्ञानराशि हुन्थ्यो भन्ने स्पष्ट हुन्छ ।[10] धर्माधिकारका निम्ति निष्ठावान् पण्डित उपाध्याय नै हुनुपर्छ भन्ने कुरा कामान्धकीय नीतिसारमा उल्लेख गरेको पाइन्छ, जस्तैः

"यमार्या क्रियमाणं हि संसन्त्यागमवेदिनः । स धर्मो यं विगृह्नन्ति तमधर्म प्रचक्षते ।।७।।"

धर्मशास्त्रज्ञ, निष्ठावान् पुरुषहरू जुन कामको प्रशंसा गर्दछन् त्यही धर्म हो र जुन कार्य त्यस्ता व्यक्तिहरूले निन्दा गर्दछन् त्यो काम गर्नु अधर्म हो भन्ने विद्वान्हरूको राय भएको बुझिन्छ ।[11]

माथि चर्चा गरियो प्रागैतिहासिक कालमा धर्माधिकारीको स्थान र महत्त्वका साथै उनीहरूको राज्यप्रति भएको दायित्वको बोध । अब हामी लागौं नेपालका धर्माधिकारका विषयको खोजी गर्न । लिच्छविकाल नेपालको इतिहासमा प्राचीनकाल मानिन्छ । लिच्छविकालमा राज्यको गतिविधिलाई सक्रिय बनाइराख्ने एक प्रशासकीय संस्था थियो । त्यस समयका केही अभिलेखहरूमा धर्माधिकारको उल्लेख पनि पाइन्छ । कहीं कहीं त धर्माधिकार शब्दको प्रयोग नै नगरीकन पुण्याधिकार शब्दको प्रयोग भएको पनि पाइन्छ । लिच्छविकालमा राजाको काम राज्यमा धार्मिक गतिविधिहरू बढाउने मुख्य थियो । त्यसैले तत्कालीन अभिलेखहरूमा राजालाई धर्मगुरु शब्दले विभूषित गरिएको पनि पाइन्छ । धर्माधिकारको उपयोग गरेर लिच्छविकालका शासकहरूले राज्यमा धार्मिक गतिविधिहरूको निरीक्षण गर्ने अड्डाको पनि स्थापना गराएबाट उनीहरू धर्मशासन गर्दथे भन्ने कुरा प्रमाणित हुन आएको छ ।[12]

मध्यकालीन काठमाडौं उपत्यकाका राजाहरू हिन्दू धर्म मान्दथे । जयस्थिति मल्लले त कर्णाली प्रदेशका खस मल्ल राजाहरूका झैं छिमेकी राज्यबाट ठूला ठूला विद्वान्हरू दरबारमा झिकाई ज्ञान, विज्ञान, नीति नियम र विद्याको प्रचार गरेका थिए । त्यस समयमा धर्माधिकारको त्यति चर्चा पाइएको छैन तापनि शासनमा हिन्दू धर्मको गहिरो प्रभाव भएको कुरा तत्कालीन निर्माण भएका मन्दिरहरूबाट चाल पाइन्छ । कर्णाली प्रदेशका मल्ल राजाहरूले ब्राह्मणहरूलाई विभिन्न पर्वमा दान, वर्ता, वितलप, अकर आदि गरिदिने चलन थियो त्यो वेला धर्म नै सामाजिक निधो थियो । यद्यपि धर्माधिकारको पदवारे अत्तोपत्तो पाइन्न । कर्णाली प्रदेशका मल्ल राजाहरूले आफ्ना छोरा छोरीलाई शिक्षा दीक्षा दिन टाढा टाढाबाट ब्राह्मणहरू बोलाई वृत्ति, ताम्रपत्रादि दिने परम्परा भएको पाइन्छ । त्यहाँका राजा पृथ्वी मल्लले आफ्नो नामकरण, चिना लेख्ने, अन्नप्राशन गर्ने र आखर पढाउने गुरु गोल्हु जोइसीलाई कनकपत्र' गरी धेरै जमीन दान दिएका प्रमाणहरू प्रकाशमा आएका छन् ।[13] त्यस्तै कर्णाली प्रदेशका शक्तिशाली राजा आदित्य मल्लले अनु उपाध्या, सिद्धो उपाध्या र जगद्यो उपाध्यालाई ताम्रपत्र गरी जमीन दान गरेका प्रमाणहरू

प्रकाशित भएका छन् । तर उनको राज्यकालमा पनि राज्यका धर्माधिकारीको चर्चा पाइएको छैन ।[14]

कर्णाली प्रदेशका मल्ल राजाहरूको शक्ति पतन भएपछि कर्णाली र गण्डकी प्रदेशमा बाइसी र चौबिसी राज्यहरूको सृजना भयो भने गढवाल कुमाउँ तर्फ पनि बाह्र चौध ठकुराई (राज्य) को सृजनाका साथै तिब्बत-को गुगे, स्पराङ्ग र मानसरोवरमा छुट्टाछुट्टै स्वतन्त्र राज्यहरू शुरु भएका पाउँछौं । त्यस समयमा कुमाउँमा धर्माधिकारीको अस्तित्व पाइन्छ । विशेष गरी मध्य-कालीन समाजमा धर्माधिकार शब्दकै चलन कुमाउँ तर्फ भेटिन्न तापनि त्यस्ता काम र कर्तव्य गर्ने व्यक्तिलाई भट्टमहोत्तम भनिन्थ्यो ।[15] भट्टमहोत्तम शास्त्रीय विशेषज्ञ हुनुका साथै नीति नियमका प्रकाण्ड विद्वान् हुनु अनिवार्य थियो ।

कास्कीका राजा जगतिरवान जसलाई पछि कुल-मण्डन शाह भनियोका दरबारमा गुरु पद्मपाणि पाध्या राजगुरु एवं धर्माधिकार थिए । ती पंडितलाई हालको म्याग्दी जिल्लाको राघू (पहिलेको मुस्ताङ्ग) बाट स-सम्मान सुनका नाम्लाले बोकी ल्याएकाले उनलाई सुन-जेउरू पण्डित भनिन्थ्यो । हाल पनि उनका सन्तति-हरूले कूलपूजा गर्दा पद्मपाणि पाध्या (सुनजेउरू बाजे) र कुलमण्डन शाहलाई समेत तर्पण दिने चलन छँदैछ । उनलाई कास्की सिमतालीको पाटो वर्ता मिलेको थियो । उनका एक छोरालाई लम्जुङ्ग राजाले हंसपुरमा वर्ता दिई, सुनका नाम्लाले बोकेर लगे ।

गोरखाका राजा द्रव्यशाहका राज्यकालमा काजीमा पाँडे, सर्दारमा पन्थ, पुरोहितमा अर्ज्याल र खनाल, मालपोतका हाकिममा बोहरा, न्यायाधीशमा राना मगरका वंशहरूबाट छानी काम लिने चलन हुनाले ती सबैलाई थरघर भनिन्थ्यो ।[16] विशेष गरी धर्मा-धिकारहरू फौज्दारी मुद्दाहरूको शास्त्रोक्त विधान अनुसार निर्णय दिने अधिकार धर्म-शासन अन्तर्गत हुने हुँदा यस्तो कार्य गर्ने व्यक्तिलाई धर्माधिकार वा धर्मा-धिकारी पद र राजगुरु समेत बनाउने चलन गोरखाका राजा राम शाहकै समयदेखि चल्दै आएको कुरा थाहा हुन्छ । पहिले राजा रामशाहका गुरु अर्जेल थिए पछि नन्द मिश्रहरू भएको बुझिन्छ ।[17] राजा राम शाहका पालादेखि "न्याय हराए गोर्खा जानू" भन्ने उखान यसैकारण चरितार्थ भएको थियो ।

हालको रोल्पा जिल्ला अन्तर्गत पर्ने गजुल वा गजुरकोटमा पहिले सेनहरू राजा थिए । ती सेनका गुरु र त्यहाँका धर्माधिकार कलानन्द पाध्या (सुवेदी) थिए । हाल प्यूठान जिल्लामित्र पर्ने खुमी राज्यका प्रचण्डसेन राजाका गुरु र धर्माधिकार पनि काँशु पाध्या सुवेदी थिए । प्यूठानकै मित्रीकोटे राजाका (चन्द्रराजा) गुरु एवं धर्माधिकार नारेश्वर पाध्या सुवेदी थिए ।[18] गुल्मीका सेन राजाले आफ्ना गुरुलाई चन्द्रकोटको पाटो वर्ता दिएका थिए । त्यहाँ वर्ता पाउने ब्राह्मण थिए इन्द्रमणि पाध्या सुवेदी । उनका नाति वैकुण्ठ पाध्या प्यूठानको बिजवार टारीमा वर्ता पाई बसाइँ गएका थिए । हालसम्म पनि प्यूठान टारीमा सुवेदीहरूको घना बस्ती छ ।[19] दैलेखको बिलासपुर राजाहरूका गुरु एवं धर्मा-धिकार ऋषिराम पाध्या सुवेदी थिए र उनकी ब्राह्मणी पट्टि सन्तान नरहँदा सो क्रम टुट्न गयो र जैशी ब्राह्म-णहरूले ती बाजेको वर्ता वशन्तमाला गा० पं० वार्ड नं १ को पाखो आवाद गरी आएकै छन् ।[20]

तनहूँका राजा त्रिविक्रम सेनका गुरु गौरेश्वर पण्डितले नरभूपाल शाहलाई मन्त्र सुनाएका थिए । उनी तनहूँका धर्माधिकार थिए ।[21] श्री ५ बडामहा-राजाधिराज पृथ्वीनारायण शाहलाई वेद पढाउने गुरु वेदगुरु र पुरोहित मोक्षेश्वरको नामका साथमा धर्मा-धिकरण भन्ने विशेषण समेत जोडिएको र ललिता वल्लभद्वारा लिखित "भक्त विजय" काव्यमा शास्त्र धर्माधिकारी हरिदत्तको नाम आएको छ । यस हिसाबले राजपुरोहित र राजपण्डितहरूमा एक जना विशिष्ट विद्वान् छानेर धर्माधिकारीको पद दिने नियम भएको बुझिन्छ । तर यो पद जीवनभरलाई नदिएर प्रत्येक वर्ष बदल्न पनि सकिने र २-३ वर्षसम्म पनि थमौती हुन सक्ने जस्तो पनि बुझिन्छ । यी धर्माधिकारीहरू राजदरबारको नजिकमा रहने हुँदा राजाका साथमा ठकुरी डिट्ठा, विचारी भएका ठाउँमा धर्मशास्त्र बमो-जिम दण्ड यो हुनु पर्छ भनी प्रमाण सहित मन्तव्य दिन्थे र राजधानी बाहिरका अदालतहरूमा पनि अपराध

अनुसारको सजायँ दिनु भनी केन्द्रमा रहेका धर्माधिकारीले खटाएका पण्डितहरूले दिने चलन भएको देखिन्छ।[22] ती स्थानीय क्षेत्रका पण्डितहरूलाई पनि लोकभाषामा धर्माधिकारी वा राजगुरु श्रोहित भनिन्थ्यो, कम्बाण्डर-लाई डाक्टर भने झैं।

श्री ५ प्रतापसिंह शाहका गुरु बज्रनाथ पण्डित थिए। उनी रिसिङ्ग तर्फका पश्चिमा ब्राह्मण हुनाले श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहले दिव्योपदेश-मा पश्चिमा शब्दको प्रयोग गरेका छन्। प्रतापसिंह शाहको राज्याभिषेक गर्ने व्यक्तिहरूमा राज गुरु श्यामलाल मिश्र र राजगुरु बज्रनाथ पण्डित थिए।[23] अधिराज-कुमार बहादुर शाहको नजरबन्दी तोडी वेतिया पठाउन सहभोग गर्ने राजगुरु गजराज मिश्र श्री ५ बडामहाराजा-धिराज पृथ्वीनारायण शाहका गुरु श्रीहर्ष मिश्रका छोरा वा भतिजा थिए। उनी काशी बस्तथे। अर्का श्रीहर्ष पन्थले राजेन्द्र लक्ष्मीलाई चाँदीका हतकडी लगाई नजरबन्द गर्न लगाउन प्रमुख भूमिका खेलेकाले उनलाई पछि मुखमा पसियोले डामिएको थियो जसबाट पश्चिमा ब्राह्मणको दोस्रो पटक पनि उल्लेख भएको थियो।[24] श्री ५ रणबहादुर शाहका गुरु एवं नेपालका धर्माधिकार यदुनाथ मिश्र भएको कुरा पनि थाहा हुन्छ।[25]

अंग्रेज इतिहासकार ह्यामिल्टनले पनि नेपालका धर्माधिकारका विषयमा उल्लेख गरेका छन्।[26] हड्सन्ले त धर्माधिकारीको बारेमा विस्तृत चर्चा गरेका पनि छन् जसको, यहाँ संक्षेपमा चर्चा गरौं। खान नहुने जातको हातबाट खाइयो, संसर्ग गर्न नहुनेसंग संसर्ग भयो, पानी नचल्नेका हातको पानी खाइयो, कुनै पनि काममा अपहेलना भयो, जुन काम गर्दा जात गयो त्यस्ता काम गर्नेहरूबाट धर्माधिकारीले प्रायश्चित्त बापत केही रकम लिई पतिया दिनु पर्दथ्यो। त्यसरी पतिया लिन नसक्नेले आफ्नो जातमा मिसिन नपाई निम्न जातमा बस्नु पर्थ्यो।[27]

ई० सं० १८४० (वि०सं०१८९७) मा नेपालका राजगुरु एवं धर्माधिकार रङ्गनाथ पौडेल थिए। उनको वंदि सहितको तस्वीर डा० कृष्णकान्त अधिकारीज्यूले प्रकाशन गर्नु भएको छ।[28] निज रङ्गनाथ पण्डित श्री ५ गीर्वाणयुद्ध वीर विक्रम शाहदेवका नीति शास्त्रका गुरु थिए। नेपालको एकीकरण पछि बाइसी चौबसी राज्यका धेरै अधिकारहरू खोसिए तापनि धर्माधिकारीहरू राज्य राज्यमा छँदै थिए। कुनै कुनै राज्यलाई त पञ्चसत मुद्दा पनि हेर्न पाउने अधिकार नेपाल सरकारले प्रदान गरेको प्रमाण पाइएका छन्।[29] वि० सं० १८९४ मा पाल्पा गौंडाका हाकिम काजी रणवीरसिंह थापाले आफ्नो क्षेत्राधिकार भित्र अपराध गर्ने विभिन्न व्यक्तिका मुद्दाको निर्णय गर्न केन्द्रमा लेखी पठाउँदा केन्द्रबाट नौ सबैका अपराधको फैसला गरी पठाएको एउटा लालमोहर पनि प्रकाशमा आएको छ। यसबाट धर्माधिकारको मुख्य निर्णय काठमाडौंबाटै हुँदो रहेछ भन्ने बुझ्नलाई सजिलो भएको छ।

बाइसी राज्य अन्तर्गत सल्यान राज्यका राजगुरु एवं धर्माधिकार पहिले पण्डित देवदास भएको बुझिन्छ। त्यो वेला सल्यानी राजा तुलाशाही र राजकुमार पृथ्वीपति शाह थिए। राजा र राजकुमारले तौ गुरुलाई जमीन दान दिएका थिए। ती ब्राह्मणहरूको थर लामीछाने थियो।[31] सो जमीन दान गरेको लालमोहरको मिति शाके १६०४ वा वि० सं० १७३९ हो। त्यसै गरी सल्यानी राजा श्री कृष्ण शाह र रणबीम शाहका समयमा राजगुरु र धर्माधिकार वाणिविलास पण्डित थिए।[32] सल्यानतिर योगी भगवन्तनाथलाई बनि त्यस वेला राज-गुरु भनिन्थ्यो तापनि उनलाई धर्माधिकारी भनिदैनथ्यो। उनलाई सम्मान स्वरूप मात्र त्यसो भनिएको हो। उनी त एक साधु, कनफट्टा योगी थिए। बाइसी राज्य बझाङ्गमा वि० सं० १९१८ मा राजगुरु धर्माधिकार पदमा कृपाराम जोशी भएका थिए भने १९२७ मा सो पदमा यशोदा किशोर पण्डितज्यू भएको बुझिन्छ।

श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहको दिव्योपदेशमा "ठकुरी जाँची डिठ्ठा राख्नू। मगर जाची विचारी थाप्नू। कचहरीपिच्छे एक एक पण्डित राखी शास्त्रवमोजिम अदालत चलाउनू" भनेर धर्माधिकारको महत्त्वमाथि ठूलो प्रकाश पार्न सफल भएको छ। श्री ३ जङ्गबहादुर राणाको उदयपूर्वदेखि नै राजगुरु एवं धर्माधिकारहरूले फौज्दारी र देवानी हुँदै

प्रकारका मुद्दाहरूमा महत्वपूर्ण निर्णयहरू दिन सक्थे। वि० सं० १८१४–१८१६ को अंग्रेज–नेपाल युद्ध पूर्व धर्माधिकारहरू नै नेपालमा सर्वेसर्वा थिए। त्यसपछि भने उनीहरूको अधिकारमा सिथिलता आएको बुझिन्छ। यसो हुनुमा विभिन्न कारणहरू थिए।

श्री ३ जङ्गबहादुर राणाको उदयपछि वि. सं. १९१० मा मुलुकी ऐनको संपादन भयो। उक्त ऐनमा धर्माधिकारको महल पनि समावेश गरियो। पतिया दिन, सजायँ दिन, पतौत गर्न र शुद्धि गर्ने अधिकार धर्माधिकारलाई नै दिइयो। अख्तियारवाला बाहेक अरूले त्यस्ता कार्यहरू गरेका खण्डमा एक वर्षदेखि डेढ वर्ष–सम्म थुनामा राखिन्थ्यो। भोरमा परी जात गुमाएका–हरूलाई धर्माधिकारले पतिया दिई शुद्ध गराउँथे। धर्माधिकारी हुनेलाई पनि श्री ३ को अनुमति लिनु पर्दथ्यो। यदि अनुमति नलिई पतिया दिएको खण्डमा त्यस्तालाई धर्माधिकार पाट बर्खास्त गरी रु. ५००।– सम्म जरिवाना लगाइन्थ्यो। धर्माधिकारलाई वार्षिक रु. ४५००।– का साथै बिर्ता, अङ्गरक्षक र अर्दलीहरूको सुविधा प्रदान गरिएको थियो। त्यस्तो शक्ति सम्पन्न धर्माधिकारीले श्री ३ जङ्गबहादुर राणाका समयमा ठूला–ठूला निर्णय-हरू पनि गरे। उदाहरणको निम्ति वि० सं० १९०६ को एक खड्गनिशाना पत्रमा उनलाई दिएका अधिकारबाटै थाह पाइन्छ।[३३] त्यसबेलाका राजगुरु एवं धर्माधिकार पण्डितराज विजयराज थिए जसले श्री ३ जङ्गबहादुर राणालाई एकचोटी नेपालका श्री ५ लाई हटाई जङ्ग–बहादुर आफै श्री ५ बन्नु पर्छ भन्ने प्रस्ताव राखी स्वामी भक्तको परिचय दिएकाले पश्चिमा ब्राह्मणको तेस्रो पटक चर्चा चलेको थियो।[३४] श्री ३ चन्द्रशम्शेरका समयमा पूर्वीया ब्राह्मण सुब्बा कृष्णलालले मकैपर्व भोग्नु परेको कारण राजगुरु (राणागुरु ?) एवं धर्माधि-कारी हेमराज पण्डितज्यूकै कृपाबाट हो भनी स्व० शाम्भभक्त सुवेदीले आफ्नो जीवनीमा लेखी छोडेका छन्। यसर्थ यो कार्यले पश्चिमा ब्राह्मणको चौथो परिचय थियो। त्यस्तै २००७ सालमा श्री ५ त्रिभुवन विदेशमा सवारी हुँदा श्री ५ अधिराजकुमार ज्ञानेन्द्र वीर विक्रम शाहलाई श्रीपेच पहिराउने कौमल हाब पनि उनै राज गुरु धर्माधिकारीज्यूकै हुन्। तसर्थ यस कार्यबाट पाचौं आवृत्ति पुगेको छ।

राणाकालमा विभिन्न गौंडा र जिल्लामा विचारी-हरूमा ब्राह्मणहरूलाई खटाउने चलन थियो। उनीहरूले त्यहाँ धर्माधिकारीको काम पनि गरेको बुझिन्छ। विशेष गरी वि० सं० १९०७ सालमा पश्चिम माझखण्ड अदालतका विचारी लक्ष्मीनारायण, कालीपार बेनी बाग्लुङ्गका अदालतमा विचारी भै बसेका गङ्गाधर पाध्याहरूले त्यस भेकमा सर्वेसर्वा भै कार्य गरेका प्रमाण–हरू प्राप्त भएका छन्।[३६]

कम्याण्डर इन्चिफ जनरल धीर शम्शेर कुवर राणाजीको स्मरणमा उनका सत्र भाइ छोराहरूले दार्जि-लिङ्ग भारतमा धीरधामको स्थापना गराएका थिए। यसका उद्देश्य धेरै थिए। ती मध्ये मुग्लान पसेका नेपालीलाई पतिया दिई शुद्धि गर्नु पनि थियो। त्यसका निम्ति नेपाली धर्माधिकार श्री ३ ले खटाई पठाउँथे। त्यसरी धर्माधिकार भै विदेशमा पहिलो पटक जाने व्यक्ति प्रेमनाथ ढुङ्गाना थिए। उनको डेरामा पतिया लिनेहरू-को भीड लाग्दथ्यो। उनको डेरा दार्जिलिङ्ग, मेरीगोल्ड भिल्ला, बिलम्वर स्टेट अन्तर्गत दुर्गासिंह क्षत्री (सिंह बाबु) कहाँ थियो। उनी (प्रेमनाथ) कवि धरणीधर कोइरालाका विवाहित पत्नीका बाबु थिए। निज ढुङ्गा-नाको उत्तराधिकारी भै भवानीशङ्कर काफ्ले धीरधामका धर्माधिकार भए। अन्त्यमा त्यहाँका धर्माधिकारी भए देवीप्रसाद काफ्ले। उनको समयमा ००७ साल आउँदा पतिया लिने टंटा हरायो। भवानीशङ्कर इलामका र देवीप्रसाद काफ्ले चैनपुरका थिए।[३७]

राजगुरु एवं धर्माधिकारीको चर्चा गरेपछि हामीले तिनीहरूद्वारा प्रदान गरिने पतिया बारेको चर्चा पनि गरिहालौं। पतिया शब्द "ना० (सं. पतित्) नर्क मुलुकी ऐन लागू हुनुभन्दा पूर्व जातबाट पतित भएका व्यक्तिले आफ्ना जातमा मिल्नका निम्ति धर्माधिकारीका निर्देशना-नुसार गर्ने गरेको शुद्धि, प्रायश्चित भन्ने बुझिन्छ।[३८] अब त्यो पतिया लिदा के विधि गर्नु पर्ने रहेछ त्यसबारे पनि छोटकरीमा लागौं।

पतिया पत्रको एक नमूना निम्न बमोजिम छ:

"श्रीमद्गोरक्ष राजेन्द्रे निदेश स्मृति सीलितम्।
पापक्षद क्षमोपायं धर्म सामणमाचरम्॥

प्रथमदिण मुण्डन गर्नु त्यसदिण हविष्यग्रास १५ षानू दुश्रादिण रात्रिमा हविष्यग्रास १२ षानू त्यश्रादिण मागी कसैले षा भणि दिया हविष्यग्रास २४ षानू चौथा-दिण निराहार रहनू पाँचौंदिण पञ्चगव्य षाई ब्राह्मणलाई सिदा दक्षिणा दिनू साल ९४ मा लाग्याका दम्याणी, कम्याणी सर्म्याणी, चुन्याडेणी, मुसल्वाणीहरूसंग विग्र्याका लोग्न्या र दमाई, कामी, सार्की, कसाई, चुन्याडाहरू संग विग्र्याका स्वास्नीहरूका पाणी ग्रहण वापत्"—

त्यसै प्रसंगमा लेखकले "धर्माधिकार जनार्दन पण्डितजी १८९१" छाप भएको कुरा लेखेका छन्। यस्तो पतिया दिनु पर्ने कारण वि० सं० १८६२ मा नेपालका ब्राह्मणहरूको वित्त हरण हुँदा त्यसको नाप जाँचका निम्ति वि० सं० १८९४ मा महाजाँच हुँदा धेरै कारिन्दा ज्यामी भर्ना भै देशका कुना काप्चामा पुगी जात ढाँटी भात,पानी, करणी गरेकाले अन्जानमा परेका गाउँलेहरूलाई शुद्धिकरण गरी यथापूर्व जातमा फर्काउन पतिया दिनुपर्ने नियम हुनाले यस्तो पतिया पत्र केन्द्रबाट पठाइएको थियो भन्ने कुरा पनि लेखकले चर्चा गरेका छन्।[८०]

त्यस्तै प्रकारले अर्को पतिया पत्र पनि यहाँ उल्लेख गर्न लायक छ। यो पत्र गण्डकी अञ्चल, कास्की जिल्ला ढिकुरपोखरी गा० पं० वार्ड नं० २ सिपाली सुवेदी गाउँका पं० श्री नरपति सुवेदीका संकलनमा रहेको छ जसको व्यहोरा यस प्रकार छः

"श्रीमद्गोरक्ष सुरेन्द्र पुरीत स्मृति संयदम।
पुरीत क्षेदनोपाय प्रायश्चित्त समाचर॥

प्रथम दिन नखकेष मुण्डन माटोभष्म पञ्चगव्य अंगलेपनगरी श्रीगंगाजीका तिरमा गै १०८ फेरा स्नान-गरी तसदिनहविष्यग्रास १५ षानू दुश्रादिन स्वही रितले स्नानगरी नक्तग्रास १२ षानू तेश्रादिन स्वहीरितले स्नान गरी नमागी कसैले षा भनी दियामा रात्रीमा अदाक्षेग्रास २४ षानू येस्तारितले ३ फेरा गर्दा दिनबाह्र हुन्छ स्व बाह्रौं दिनमानिलाहार रही तेहरौं दिन पंचगव्यषाइ पुस्तकको भेटि राखि ब्राह्मणलाई सिधा दक्षिणा-दिनू साल ३१ मा लाग्याका अभोज्यषायाका, अस्पृष्यग-म्याका, अजान्माप्न्याका मातपानीमा लसपस भएका भयपनि कर्म भन्या नछोड्काका रैतीलाई सुधिगर्ना षातिर श्रीकस्क्याली राजप्रोहित जिम्मावाल मुषिया जयेभद्र पाध्या सुवेडी जिम्मा धर्माधिकार पंडित्राज श्री विजयराज पंडित्ज्युबाट पठाउन्या काम भयो इतिसम्वत् १९३१ साल मिति कार्तिक वदि ६ रोज ३ शुभम्—

उपर्युक्त पतिया पत्रमा उल्लेख भएका कस्केली राजगुरु पुरोहित मनिएका जयभद्र पाध्या सुवेदीको वंशाव-ली पनि भेटिएको छ।[८१] माथिका २ वटा पतिया पत्रका नमूनाहरू हेरे पछि हामीलाई तत्कालीन समाजको सामान्य झलक मिल्दछ। तत्कालीन समाजमा त्यसै प्रकारको व्यवहार चलिआएको र लोकले मान्यता प्रदान गरेको थियो। त्यस वेला धर्मशासन हुनाले राज्यको कानून धर्ममा नै आश्रित थियो। धर्म नै त्यो वेलाको राजनीति थियो। हिन्दू धर्म हिन्दूराष्ट्रमा राजनीति मानिनु स्वभाविकै पनि हो। राणा शासनकाल अर्थात् २००७ सालसम्म नेपालमा मुलुकी ऐन बनेको थियो तापनि सो कानून हिन्दू धर्ममा आधारित थियो। त्यसैकारण राणा-कालका हिन्दू र बौद्ध धर्मावलम्बीहरू आफ्नो धर्म त्याग गरी अन्य धर्म ग्रहण गर्न डराउँथे। तर २००७ सालमा राणा शासनका साथै धर्मशासनका पुराना धार्मिक कानूनहरूको पनि अन्त्येष्टि भैदिएकाले हिन्दू धर्ममा छाडा प्रवृत्ति आयो। तैपनि २००७ सालपछि गाउँ घरमा पतिया पत्र लेखिए पनि ब्राह्मण भोजन, प्रायश्चित्त, स्वस्ति, शान्ति गर्ने चलन थियो। तर १०१९ सालको मुलुकी ऐनले धर्माधिकारको पद तथा हिन्दू धर्म मान्नेले धर्म प्रचार गर्न नपाउने विधर्मीहरूले धर्म प्रचार गर्दा सजायँ नगर्ने परिपाटीले गर्दा हिन्दू धर्ममा शिथिलता आएको देखिन्छ। यसबाट धर्माधिकारको अस्तित्व पनि पूर्णतः नष्ट भएको छ।

प्रस्तुत सानो चर्चामा धर्माधिकारको व्यापक चर्चा दीर्घकाय हुने हुनाले गरिएको छैन तापनि हिन्दू धर्म र धर्माधिकारको रोव स्वाफ नष्ट भए पनि इतिहास मरेको छैन भन्नाका निम्ति यो चर्चासम्म गरिएको हो।

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१. पं. जगन्नाथपाध्या-तन्की पत्नी राधिकादेवी
२. पं. जयाधरपाध्या-तन्की पत्नी अन्नपुर्णादेवी
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४. पं. जयेभद्रपाध्या-तन्की पत्नी चन्द्रकलादेवी जिम्मावाली मुषिया भयाका
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प्रधानमन्त्री जंगबहादुर राणाका समयको नेपाल-भोट युद्धका ऐतिहासिक सामग्री

(गताङ्कको बाँकी)

१२. कलकत्ताका लाठलाई जान्या षलिताको मसौदाको नकल

कलकत्ताका लाठलाई जान्या षलिताको मसौदा. अघि देषीको येस्तो दस्तुर थियो कि. कै येक अफिसरह स्मेत इलचि भै चिन . मा. मामुली सौगात तोहफाली जान्या. नेपालका उमरावहरू १८ मैह्नामा. नेपाल दाषिल हुंथ्या. हाम्रा उमरावहरूका. साथ वायका विच. सहयारका-निमित्त १।२ चिनिया उमरावहरू रहंथ्या तैपनि चिनिआ उमरावहरूले अगावै. जुन जगा.मा वास पर्न्याछ. वाहाइत लायेको. षतलेषतथ्या. अघिको दस्तुर वमोजिम. सम्वत्१९०९ सालमा नेपालको थिलचिकै येक अफिसर स्मेत . सौगात चह्राउन निमित्त गयाका थिया . तस्तै वीचमा . वाटाका विचमा. अफिसरहरू . लाई मुस्कि चह्राई माछौं भनि च्यापसा भन्याको हतीयार. झिक्या तर ति अफिसरहरूले. हामी डाकु होइन. विना कसुरले उसै माछौं भनि वहुतै अरजयारूज गर्दा. मा वल्ल छोडि दिया ८ मैन्हासम्म हाम्रा इलचिले पठाई दियाको अर्जि र चिठीहरू वन्द गरि दिया इलचि पनि २ वर्षमा जाहा आइपुग्यो .औल्हामा असामीका वावत् मा जमानि हुन्या हाम्रा मानिसलाई वालिहरूले जमानि वावत्. मुस्की चह्राई कैद गऱ्या . वाहाको हाकिमले गर्न्या निसाफ भंदा ज्यादा सजाये गऱ्याको. देविल्हासामा वस्न्या हाम्रा वकिलले षम्वालिहरूले . विछत ज्यादा गऱ्याको ल्हासाका अदालतमा नालीस गर्दा षम्वालीहरू र नेपालीहरू दुवै पनि हाम्रा तावेका होइनन् . तिमीहरूले ज्यासुकै गर भनि साफ जवाव दिया र जुन षम्वालीले ..जमानीलाई वाध्याको थियो . उससंग हाम्रा वकिलले मानिस पठाई जमानिलाई छाडिदेउ जो तिम्रो असामि हो सपुर्दगरि दिछौ भंन पठाउदा . षम्वालीहरूले. वकिलको मानिसको कुरा . कहानी नसुनी. तेसलाई चर्को दर्वाजा पुग्नी वित्तिकै . वन्दुकले गोली चलाई मारिदिया जव हाम्रा वकिलले आफनु मानिस मारिदियाको षवर सुनियो . येस्तो तवर को जोर जुलुम् . गऱ्याको सहन नसकि. वकिलका तर्फको मानिसहरूले षाम्वालीहरू माथि हल्ला गऱ्या . दुवै तर्फका मानि को हल्ला हुंदा दुवै तर्फका ६ जना मानिस मारिया. औ ल्हासामा वस्न्या. हाम्रा महाजन रैयत गैह्र गरि ३ ४ हजार जति थिया उनिहरूलाई पनि आगो पानि रसद अनाज ४ दिनसम्म बन्द गरिदिया हाम्रा वकिललाई निकालिदिया. माल असवाफ लुट्या अघि दोसाध्रमा चावल नुन.को वेपार.का लेनदेन वावतमा. सर्कारले नेपालका र भोटका अमिर उमराव २ थर वसि . २।३ पल्ट बन्दोवस्त भै. ले षपढ भयाको पनि. बन्दोवस्त भया माफिक नगरि बन्दो-वस्तको कागजको उल्टा काम गऱ्या. हाम्रा सरहटका मानिस. लाई पनि माऱ्या उनहरूले . अरू अरू वेजाझ विदत हामी माथि गऱ्याको दोस्तहरूको माया मोह गर्न्या . मेजर जारिजतमजि साहेव वहादुर. रजिडंट मुलुक नेपालका मार्फत जाहेर होला . यस्तो विजाई विछत हुंदा पनि उस्मा उनहरूले . भन्दि

पठाया माफिक मदोस्त मंजुर गऱ्याको थियो. दोस्ति पनि वढायाको थियो. जव हाम्रा इलचि. चिनवाट फिरि जाहा आयां. पुग्या येस्तो वेजाई विदन गऱ्याको. सहन नसकि. उनहरूले वेजाई गऱ्याको कुरो तपसिल लेखि. व्हासामा वस्न्या अम्वालाई लेखि पठाया. आफ्नु लडाजिको. असवाफ रसद फौज पनि तयार गऱ्यौ हाम्रो घटिया चिताउन्या दुसमनहरूले. यो तयार गऱ्याको देखि नेपालको. फौज. सुधिम माथि चढ्ाई गर्छ. भनि हौरा गऱ्याको होला. हाम्रो मनचित्तमा कैल्हे पनि. नभयाको. यस्तो हौरा. हाम्रो घटिया चाहन्याहरूले गऱ्याको. तपाईको कानमा पनि पुग्यो भन्या सुनिछ तस अर्थ सुधाम भन्याको सर्कार कंपनि अंग्रेज वहादुरको. ताबे हो उस्मा पनि सर्कार कंपनि अंग्रेज वहादुरको. येस सर्कार माथि. सवै तवरको मेहरवानि र. कृपाको नजर छ. सुधिमले पनि येस सर्कार माथि केही विजाई विछछ गऱ्याको छैन. येस्तो छंदाछंदै. सर्कार कंपनिको. ताबेमा रह्याको. सुधिम माथि लडाई गर्नाको. इरादा गऱ्यो भन्या राजनीति र निसाफको वाटो छोडी वाटामारा र डाकुहरूले काम गऱ्या झैं. गऱ्यौ. तपाई कृपा गर्नेको हामि माथि येस्तो. ठुलो मेहरवानि र. दुवै तर्फको दोस्ति. को जरो. यस्तो वलिया छंदाछंदै. हुजा सर्कार कंपनि. अंग्रेज वहादुर. अथवा. उन्का ताबे का राजा. हरूसंग अहदको उल्टा गर्नु र उनसंग. वरावरि गर्न्याको इरादा राषनु. काहा मेरा मकदुर छ. तेस्मा गर्नु साहुँ वेजाई. र नामुनासिव हुंछ. येस्तो वटिया मनसुवा. अधि पनि गऱ्याको छैन. अव उप्रान्त. पनि हरगीज सुधीमक. नुकसान. मा पैर दिन्या छैन. यो कुरो तपाई. कृपा गर्न्यालाई. वेस. गरि निष्ट्ये रहोस् जाहासम्म इस दरवारलाई तपाईको मेहेरवानगी छ. मग्यछिमा वस्या देषी. जसवेला तपाईले. हुकुम दियाका काममा धन फौज मुलुक लगाई गर्नामा म तयार छु भनि अधि अधि पनि भैले वोलेको हो. अैल्हे अव उप्रान्त पनि सोहि माफिक तयार पनि छु. पछि पनि तयार हुन्या छु जस्ता तरहले. मेरो इजत र हुर्मत औ. म माथि दया करुणा. राषनु पर्न्या हो. अकस्य तपाई. क्रीया गर्न्यालि राषन्या छ. भन्या मेरा ठुलो आसरा भरोसा छ. तस्कारनले. तपाईका चित्तमा नचाहिन्या कुराको. हौरा चलाउन्याहरूले. गऱ्याको कुरा. प्रतितर पत्यार नपरोस् औ येस कुरामा. तपाइका चित्तमा केहि संका. रहन नजावस्. भनि यो सवै विस्तार लेख्या. अरू जो जो येस सर्कारको र भोटको वात वेहोरा पर्ला. सवै विस्तार रजिडंट साहेव. मौसुफका मार्फत. तपाईलाई जाहेर हुंदै रहला।

सम्वत् १९११ साल मिति मंसिर वदि ७ का दिन श्री प्राइममिनिष्टर साहेवबाट नगर भै आफ्ना बाहुलीले न पुग्याको नभयाको थाउमा थपि काटी मंजुर गरिवक्सनु भयाको मसौदा

मार्ग वदि ९ रोज ३

श्री प्राइममिनिष्टरवाट कर्णेल कृष्णध्वज कुंवर राणाजिलाई लेषि गयाको— उप्रान्त रसद केहि आयेछ केहि आउदैछ पल्टन वढाउ भन्या रसद जम्मा नभै वढाउनु भयेन र हामी पनि गलफैसा फिर भनि भन्यौ भन्या विस्तार समेत जो भयाको विस्तार लेखन्या. काम वढिया गरेछन्. तैले फौज ली ताकला खाटमा गै लडनु पर्न्या छ तस निमित्त सिपाहिहरूलाई तारा हानि सिकाउनु चैत्र मैन्हासम्म हिउँमा नपर्न्या गरि लस्करलाई गम गढिमा राखनु चैत्र मैन्हासम्म लस्करलाई डेढ वर्षसम्म षानु पुग्या गरि रसद जम्मा गर्नु चैत्र मैन्हामा. रसद वोकनलाई चौरी झोवालुलु घोडा च्यांग्रा भेडा तयार गरि राखनु फौजलाई चाहिन्या गोला. गीराफ गोली कार्तोस सवै जम्मा गर्नु कामकाज गर्दा सवै भारदारका सल्लाहले पल्टनलाई रैयतलाई वढिया हुन्या श्री ५ सरकारको वन्या सप्रन्या काम गर्नु. विना मेरो चिठी नगै लडन्या काम र दुस्मनका मुलुकमा कुलचन्या काम नगर वैसाषमा जौन माफिकको चिठी जाला उसै माफिकको काम गर्नु. औ श्री कातिहा भाईलाई लेष्याको रहेछ येस तर्फको राजा रजौटाहरूले हामी पनि जानु पर्न्या हो कि भनि लेषि पढाउछन्. राजा रजौटामा केहि ढेर हुन्या षान्याछन्. केहि थोर षान्या छन् इनलाई झिकाउंदा. षाया अनुसार गरि मानिस झिकाउन्या हो कि कसो गर्न्या हो. भनि लेख्याका कुरालाई ति राजा रजौताहरूलाई अैल्हे झिकाउनु पर्दैन. वैसाष मैन्हामा धेरै षान्यालाई वहि अनुसार मानिस ली आउनु. थोरै

पाल्यालाई उहि माफिकसित मानिस ली आउनु भनि उर्दि दिन्या काम गर्नु ११ साल मिति मार्ग सुदि ९ रोज शुभम्—

मार्ग वदी १० रोज ४

श्री प्राइममिनिष्टरबाट जमादार लक्ष्मण अधिकारीके लेषिगयाको . उप्रान्त पांचसय गाउंका अन्चल . गाउंका थरि मुषिया गाउल्याका भारी बोकन्या भेडा षसि तलास गर्दा हजार वाह्र सय हुन्छ हामीले मोल लेउ भन्दा रैति-हरूले मोल लिन्दैन श्री ५ सरकारको कामकाज चल्यामा ज्याला षाजा दिया हामी राजि छौ हामितिर रह्याका भारी बोकन्या. सराजाम स्मेत जुन अडामा भन्या सोही अडामा हामी पुऱ्याउंछौ भन्छन् भन्या विस्तार लेख्याका कुरालाई रैतिले गऱ्याको विस्तार लेखि पठाउन्या काम वढिया हो श्री ५ सर्कारको कामकाज चल्दा ज्याला षाजा पाया जौन अडामा सामेल हुनु भन्या उर्दि हुन्छ उस अडामा हाम्रा भारि बोकन्या चौरी लुलु च्यांग्रा भेंडा षसि र भारि बोकन्या सराजाम समेत हामि पुऱ्याउला पुऱ्यायनौ भन्या तिमीहरूलाई जंगी अयेन वमोजिम सजाये होला पुऱ्यायौ भन्या ज्याला षाजा पाउला भनि उर्दि दि सबै भारि बोकन्या. चौरी च्यांग्रा लुलु षसि भेडा-को षसोषास . हाजीर भारी बोकन्या धनिको . नाउको मचुल्का ली चैत्र महिनामा सामेल गर्नु भनी थैल्हे जस जस्का जिम्मामा रह्या छन् . उनै उनैका जिम्मा राखन्या काम गर्नु . औ श्री काहिला भाई जनरलले तिमीलाई पठाउंदा जौन जौन जगामा पुगी बन्दोवस्त गर्नु भन्या उर्दी दियाको हो उस ठाउंमा पुगी भारी बोकन्या जनावरको येही थामि लेषियाको वेहोरा गरी मुचुल्का ली पट्टी समेत ली मंशिर भरमा आहा आईपुग्ने काम गर—

मार्ग वदि ११ रोज ५ मा

तस्तै विचमा श्री प्राइममिनिष्टरका हजुरमा काजि डिल्लीसिंह वस्न्यात् . षजांचि सिद्धिमानसि राजभण्डारी बाट लेषि चह्राई पठायाको. उप्रांत रसद बोकन आउन्या षलासिपिया . झारीली गैहलाई सामल निमित्त पसल्याहरूलाई सामल निमित्त पसल्याहरूलाई कर्जा दिनाके मोहरुपिया ३००० कप्तान महारूद्रषत्लाई. पठाई बक्स्याको अर्थलाई हामिहरूले पनि आफुले पऱ्या थाका आसामीलाई दि छ मैन्हाको दसौद ब्याज स्मेत साउब्याज माकामा उठाई श्री ५ सर्कारमा दाषील गर्नु पर्न्या छन्. उठन्या असामीलाई दि रूपैया नउठ्या. तिमीले बुझाउनु गर्ला भनी. भनि लेषन्या काम गऱ्या जिल्ला वारा पर्साका अमला चौधरी मोकदम रैयत जिमिदार गुठि वितौ गैहका मानिसहरूलाई डाकन पठाई हजुरका दस्षत् देखाई समझाई बुझाई रसदको बन्दोवस्त गर्न लागी रह्या छु मालिक देषी अरूलाई हात जोऱ्याको थियेन जाहा मै हु . साथ स्मेतलाई हात जोरि भदैया धानको चावल अली अली चलन लागी रह्याछु . हजुरका प्रतापले चल्या मात्र चलला सेवक हजुरका नाकदम भै रहेछ तर दमले र बुद्धिले भेटायासम्म गर्यैं छु हामि जस्ताले गरि क्या पुग्छ . हजुरका प्रतापले पार लागलाकि भन्या जस्तो लाग्छ . यी दुइ जिल्लाको बन्दोवस्त गरि केहि चावल चलाई रौतह जान्या छु हेटौडा पुग्याको पनी ताहा रहनु . दिवसनु हुन्येछन् धर्मनारान् साहुका गोदाम पर्सौनिमा मै थैलि हेरी चावल भरि थैलामा १० पाथि चावल राषी ठिक पारि येहि वमोजिम सबै थैलि स्पून लाउनु . भनि चाहिन्या कुरो अह्राई आ : हेटौडा देषि भैस्या . दोथानसम्मलाई पांच लाष थैला ३ मैन्हासम्म बोकाउनलाई ४ सय गारा लाग्दो रहेछ र ४ सये गाडा हेटौडा अडालाई भैस्या दोमान देषि मिफेदिसम्म अडालाई वैलटटु गरि १ हजारको दिन दिनका मंजुरी हिसाफ गरि चह्राई पठायाको छ . नजर भै हजुरका तजवीजमा ठहराई रूपैया ठेगाना गरि पठाई बक्स्या जाला ढिल नहवस्—

मार्ग सुदि १ रोज ३

तस्तै विचमा श्रीप्राइममिनिष्टरबाट मेजर कपतान् दलजित विष्टलाई लेषि गयाको उप्रांत रसद राषन्या अडा बनाउनालाई र साधु बनाउनालाई पाहि मिल्दो गाउं गाउंमा घटाई बनाउन लायाको साधुलाई पनि मिहीनेत पऱ्या रहेछ भन्या विस्तार स्मेत जो भयाको विस्तार लेषि पठाउन्या काम वढिया गऱ्या छौ साधु थर्पुलाई पाहि मिल्या वलियो मजगुत गरि वनाउन जान्या छौं पाँचसय षोला देषि दोसाधसम्मका रैतिका कुरालाई अंन वेसाह दिनु

पर्छ भनि दिस्सा नलाउनु भनि ज्मादार श्रैमान् षतूका नाउमा दस्षत पठायाको छ . त्यो दस्षत श्रैमान् षतू छेउ पठाई दिनु . ति रैतीले आफ्नु श्रंन आफैले षाउ भनु ति रैतिलाई हाल नूत पनि नबोकाउनु . तार घाटैका काम लाउनु . यो वाटो भन्या ४ पंनीका तोप मात्र जिनतिन निकालन होला ६ पंनी ९ पनिका तोप चलाउन त गाह्रो जस्तो देषिछ त्रिश्रूल गङ्गाको सांधु विच्यात सरिगढ तिरको वाटो गरि भैलु षोलाको वाटो देउराली गदला थुम्वन्को वाटो गै रसुवामा पुग्छ भनि नवैयाले भन्या. हेर्न पठाउंछु . गोकर्ण . मुल षरक वाटा . सिधु भाङ्ज्याङ गोल्पुछे पार भांज्याङ भगन ठाडे तेर्छो वाटो सुर्य्य कुण्डमा निस्की भैरू कुण्डवाट हिउको डाडो काटी स्याफ्ु निस्कन्या वाटो छ भंछन् वस्ति भन्या छैन ठुलो टोप हिडाउन त . तेहि वाटो होला कि भन्या जस्तो लाग्छ हेर्न पठाउछु भनी लेष्याका कुरालाई त्रीसूल गङ्गाको साधु देउरालीको थुमनको वाटो गै रसुवा पुगन्या वाटो कति नगीच पर्न्या रहेछ विकट कस्तो रहेछ त्यो वाटो र गोकर्ण मुल षाकको वाटो स्याफ्ु निस्कन्या वाटो नगीच विकट कस्तो रहेछ २ वाटा हेर्न पठाई मूल वाटो भन्दा टाढा पनि पर्न्या रहेछ विकट पनि रहेछ भन्या मुल वाटो वनाउन्याका काम गर्नु मुल वाटा भन्दा ती २ वाटा नगीच पनि पर्न्या रहचाछन् लस्कर तोप पनि जान्या रहेछ भन्या सोही वेहोरा लेषि पठाउन्या काम र टोप र लस्कर येकै वाटो लैजानु पर्छ १ वाटो टोप र १ वाटो लस्कर हिडाउनु हुन्दैन सोहि पाठसंग वाटाको तजबीज गरि वताउन्या काम गर पान सये षोलामा डेढ सये घट्ट तयार गर्नु पर्यो . सये डेढ सये ढुंग्या कर्मि पठाई दिनु भनि हाम्रा छोरालाई उर्दि दियाको छ २।४ दिनमा पठाई देला घट वनाउन लाउनु . हाडि तुल्याउनालाई कुह्माल पनि आउंछन् कपतान भैरव वहादुर पाडे मार्फत येक हजार पिपारणप्रिय दलु २ पट्टी पठायाको छ १ हजार पिपा धर्मनारान् मार्फत-को रसद वोकि आउन्या छन् . ति पिपालाई चाडै जाहा पठाउनु रसद राख्न्या घर १८ तयार नहुन्ज्याल ति सिपाहि र पिपालाई काम लगाई चाडो तयार गर्नु तयार भै सकिया पछि ति पिपालाई धर्मनारान् साहुको नुन वोकाई पठाई दिनु . ताहाका कामलाई जौन कुराको मदत पुग्दैन सो कुरा जाहा लेखि पठाउनु मदत दि काम गरिएला रैतिहरूले ल्याया को रसद तुरंत भरी रसिद दिनु ज्मादार श्रैमान षतूलाई भनि पठाउन्या काम गर्नु . ताहा तयारी नभयाको मदत नपुग्याको कुरो रोज रोज लेषन्या काम गर्नु दाउरा पनि कटाई राषनु- - - -

मार्ग सुदि २ रोजमा

श्री प्राइममिनिष्टरवाट श्री जनरल वद्रिनरसिह कुवर राणाजिलाई लेषि गयाको उप्रान्त श्री ५ को सरकारको ज्मा षडा गर्नामा कवुल गर्छौं कि लडनामा कवुल गर्छौं तिमीहरू जौ भन्छौ भनि रोजाई ज्मा षडा गर्नामा कवुल गर्छन् भन्या वढिया भयो लडनामा कवुल गर्छन् भन्या हजुरको वेवहार परमार्थ मार केहि हानी छैन भन्या विस्तार स्मेतको जो लेषि पठायौ . तैले लेषि पठायाको कुरा मुनासिव हो केहि सकिन्या कुरा छन् केहि नसकिन्या कुरा छन् येस्तो छ तापनि आट्यापछि गर्न पर्छ वाकि गट्ठा ११५ पत्थर ४८६९ हजुरका फर्मायेसि पीपा ५८ काठका सन्दुस पीपा ३६ पुराना वेकम्वा सजायाको पीपा १५५ ज्मा पीपा २४९ तयार गर्न्या सुजनी ५४१ मार्तोल ५४१ मर्हटि १०० कमानी फुकालन्या सनासो २० कोदालो २ कोदाली २ गल १ येती १ वनचरो २ चुपि २ चिराक कुपि ४ पनी तयार भयो काठका संदुस पीपा १ के भरीया २ का हिसावले कोदालाहरू वोकन्या समेतके ज्मा भरिया २८६ मध्ये २०० छन् अरूको ठेगाना छैन । येस हिसावले भरियाले असवाफ उठि सकला भन्या जस्तो लाग्दैन . भनि लेख्याका कुरा . लाई २ जनाले वोकन्या भारिको तजवीज गर्दा १ भरिया वेरामी भयो भन्या त्यो भारी अडकन जान्छ तस निमित्त २ जनाले वोकन्या भारि नवनाउनु . येकै जनाले वोकन्या भारी वनाउन्या काम गर्नु मानिस सवै पारेज भयापछि येस छरूवा जिल्लामा १२ साललाई मवाट काम पुगी सकदैन . भनि सुवेदार श्वान सि स्वारले लेषि पठायेछ , जाहा भन्या तेस जिल्लाको मेसो पाउन्या माथवर मानिस कोहि छैन . न भनि लेख्या कुरालाई तेस जगाको सट्टापट्टा मिलाई दिउ कि भनि लेषि पठाई दिउकि भनि लेषि पठाई दि . येहि जगा थामियो . रुपिया यसै सुवारलाई थामि वक्स्या वेला वेलामा पल्टन २ ले पाउन्या छन् भन्या कुरा

तिमी बाट लेषि आउदा थामि दियाको हो असूल तह-सिललाई तिमीसंग रह्याका येक सये नाल मध्ये असूल तहसिलाई दिदा वन्दोवस्त गर्न्या काम गऱ्या वढिया होला . श्री सम्सेर जङ्गका पिपा सवै ताहा झिकाउनु श्रीवरष पल्टनलाई तारा हान सिकाउनु भन्या कुरा अघि भयाको हो सो करार भयेन . भयाको भया वढियै भयो . नभयाको भया . श्रीसम्सेर जङ्गका पिपा मध्ये पल्टनका निसानलाई पिपा जना २ राषि अरू सवै साहिला भाईका जिम्मा पठादिनु भन्या . वडा कपतान जङ्गध्वज कुवर राणाजीलाई लेषि गयाको छ . ति सम्सेर जङ्गका पिपा झिकि ताहा राषन्या २ पल्टनलाई तारा हान सिकाउन्या काम गर्नु . श्री वरष पल्टनमा ११ सालका वालीलाई थप भयाको लेफटन . भैरवसिं कुवर राणाजीका लेफटेनि वालिको लाल सुवाका नाउमा दस्षत गरि पठाई दियाको छ सो वमोजिम लिन्या काम गऱ्या वढिया होला . श्रीवरष पल्टनका जमा षटियाका वषतलाई श्रीवरषका १२० पिपा र सम्सेर जङ्गबाट झिकीयाका पिपा जमा गरि पल्टन षटिदा हर्कत हुन्या गरि सिकाई सधाई जमा गरि राषन्या काम गर्नु शुभम् ।

मार्ग शुदि ४ रोज को

तस्तै वखतमा श्री प्राइममिनिष्टरका हजुरमा मेजर कपतान दलजित विष्टले लेषि पठायाको उप्रांत त्रिशूल गङ्गा पारि देउराली थुम्वनवाट रसुवा निस्कन्या र गोकर्ण सिधु भाङज्याङ कुण्डवाट हिउंको डाडो नाघि स्याफ्रु तर्न्या वाटो हेर्न पठाई मुल वाटो भन्दा टाढा पनि रहेछ विकट पनि रहेछ भन्या मुलवाटो वनाउनु तोप लस्कर येकै वाटो लैजानु पर्छ येकै वाटो लैजानु पर्छ येक वाटो टोप येक वाटो लस्कर हिडाउनु हुंन्दैन . सोहि षाठसंग वाटोको तजवीज गरि वनाउन्या काम गर पांचसे षोलामा डेढसये घट तयार गर्नु पऱ्यो सये डेढ सये ढुंग्या कर्मि पठाईदिनु भनि तिम्रा छोरालाई उर्दि दियाको छ २।४ दिनमा पठाईदेला . घर बनाउन लाउनु . हाडि तुल्याउनलाई कुह्माल पनि आउन्या छन् कपतान् भैरवबहादुर पाडे मार्फत् . येक हजार पिपा र श्री रणप्रीय दलकापट्टि २ पठायाको छ हजार पिपा धर्मनारान् मार्फत् रसद वोकि ल्याउन्या छन् . रसद राषन्या घर १८ तयार नहुन्ज्याल ति सिपाहि र पिपालाई चाडो तयार गर्नु काम सकिया पछि धर्मनारान् मार्फतको नुन वोकाई पठाउनु . ताहाका काम कुरालाई जौन कुराको मदत पुग्दैन विति गरि पठाउनु मदत दि पठाउला रैतिहरूले ल्यायाको रसद तुरंत भरि रसद दिनु भनि ज्यादार अैमान षतूलाई अह्राउन्या काम गर्नु वारूवा कढाई राषनु भन्या मजि भै आयाको अर्थ जोग्य हो . त्रिशूलगंगा पारि देउराली थुम्वन्को वाटो गवैंया ढाक्या मात्र चल्दा रह्याछन् . पैरो विकट पनि रहेछ . सिधु ठडि तेर्छौं गै सुर्य्यकुण्डलको वाटो वस्ति नभयाको हिउँले आज कल वन्द गरेछ जेठ असारमा मात्र षुल्दछ त्यो पनि विकट ठहर्छ लस्कर तोप येकै वाटो हिडाउनलाई र भर मगदुर गरि ६ पंनि ९ पंनिका टोप निकालन्या गरि भिर गौंडा गलफा-मगर येक वार फल्याक वलियो फराक गरि वनाउनु भनि कप्तान सताराम षतूलाई अह्रायाको छ . भरमगदुर गर्दा पानसय षोलाका रैतिले जो भयाको . अैनढेसालाई लिनु पर्दैन आफु षाइ तारघाट वाटा वनाउनु . नुन वोकाउनु पर्दैन . भनि मजि पाउदा साह्रै राजि भया अन्न षान पायापछि हामीले गर्न्या टहर्न्या भरिसक्य गर्छौं भन्छन् . स्याफ्रु वरावर भन्याका जगा साह्रै वढिया ठाउ . हेरि ज्मादार अैमान षतूले घर वनाया छन् उभो भन्या २ दिनको वाटो रसंवासम्म देषिन्छ उधो पनि देषिन्छ मुलवाटादेषि कोसभर गोसाइ थानपट्टी रहेछ केरूसम्म लस्कर चढदा मालिकले पनि वस्नु पनि हुन्या रहेछ घर पनि मजगुति गरि परिपाठसंग वनाया छन् तेसै ठाउँमा ६०।६० हात लामा घर २वनाउनु भनि जगा देखाई आज्यू केहि विकट पनि रहेछन् वनाउनाका तर्जुमा लागदछु ताहा पछि रसुवादेषि डेढकोस वढो पुरानु विमुन्या भन्याको जगा वढिया रहेछ सेवाना नाघि प्याङफेदीसम्म पनि देषिन्या टिमुन्याव्यासि मुलवाटादेषि पौने कोसभर अवाटो उचा ठाउं छ तेसै ठाउंमा घरको तजवीज गरि वनाउनलाई ज्मादार अैमान् षतूलाई पठायाको छ . रसद घरमा पहरा चौकि गर्नलाई गोली गट्ठा भयाको ज्मादार झुडिको पट्टीलाई षटाई दिआ नौसन्दा . पनि उही छ . आयाको गुन्टा र रसद पनि वुझि थन्क्याउनु भनि लायाको छ . चलाउन आउदो रहेनछ . चलाउन आवस् अरू जगा जगाको मुलवाटोमा कहि ढुंगाका घर . मसाला पनी

छन् कस्ति परत्रि जगा . पन्यांका ठाउँमा थर्पु तयार पनि भया . अरू पनि बनाउन लायाको छ घट्ट बनाउनालाई ताहाका मानिस भन्दा . पानाका बन्दोबस्त . भया . भोट्याहरूले बनाउन्या रहच्या छन् . हिउको जगा दोचा बपुलाई काम गर्न्या जिउका बलिया चाडो पनि तयार गर्नान् कि . भन्या जस्तो लाग्छ . मलवा बाटाको सरासर चलून्या रसदलाई बन्या . का थर्पु . को अड्डा . र घर बन्यै . ठाउको फाटका पुर्जिले जाहेर होला . घट्टलाई चाहिन्या . पक्की बुरामानि फाली छिना तयार भै आया. आहिका भोट्याहरूले . बनाउनन् . पछि नपुग्या . बिन्ति चह्राला . हाड़ि गाग्रा . पानीलाई बेत्रावतिदेखि बटार्सम्म जाहा दढिया माटो मिल्ला . तेसै ठाउंमा पार्न लाउला बटार कुमाललाई अरू काम . केहि लायाको छैन शडाको काम गराउंछौ . धुनच्याको साधु बनाउन मिहिनत पर्न्या रहेछ . र साधुमा २।४ दिन बसि बनाउन लाउछु . बेत्रावतिका साधुलाई . जति दिन बस्न पर्ला . बसि बनाउला . मुलबाटामा बास थर्पु . बन्याका जगा . का नगीचमा दारूवालाई रूप ढलाउला — — — — —

(क्रमशः)

ऐतिहासिक पत्रस्तम्भ

(इस्तिहारमा)

आ.....राजभर मुलुकका भाइ भारदार जमीदार साहु महाजन सन्त महन्त रैति दुनियां मैह्रुके मध्येश जिल्ला जिल्लामा खेति कमाइ गरी ... नि रैति जमीदारहरूले कर्जी सापटी लिदा सलामी युनका व्याज गरी घेरै घेरै लिने दिनु तिर्नु पर्ने र सो युनका बापतका रुपैयांको र कसै कसैले सावा रुपयाको समेत सीरा भाउमा जिन्सी धान लिने समेत चलन चलि रहेकोवाट कर्जी सापटी लिनु पर्ने रैति दुनियांलाई पीर परेको वेहोरा जाहेर भएको हुनाले तिमी रैति दुनियांलाई सुविस्ता हवोस भन्ना निमित्त मध्येश तर्फ हाल तपसील-का जिल्ला जिल्लामा तेजारथ खोली शैका १० ले व्याज मात्र तिरे पुग्ने सो भन्दा वडी सरसलामी दस्तुर इत्यादि केही पनि दिनु तिर्नु नपर्ने गरि वक्सेको हुनाले सो तेजारथ रहेका जिल्लामा एकाका नाउँमा दर्ता भएका नंवरी जमीन जमीदारी मौजा अरूको हक पुग्ने गरि धितो वन्दक वण्डा राजीनामा दान वक्स इत्यादि गरी दिनु लिनु गरी पाउने लिनेले भोग चलन गरी वा नगरी राख्ने र रजिष्टेशन अड्डा खडा नहुंदै अघिका कागजमा रजिष्टरी गराउन कर नलाग्ने भै अड्डामा श्रेस्ता नहुने तेस्तो कलंहरू दर्तावालाहरूले दोहोरो पारी तेजारथमा लेखिदिन नपावोस् भन्ना निमित्त यो इस्तिहार जारी गरिवक्सेको छ त्यैलेसम्म राजीनामा वण्डा दान वक्स इत्यादि गरि लिए पाएको दाखेल खारेज गराउनाको हक पुग्ने जतिले यो इस्तिहार जारी भएका ३५ दिनभित्र आफ्नो हक पुग्ने परिवन्द देखाइ दर्खास्त जो दिनु पर्ने दी आफ्ना नाउँमा दाखेल खारेज गराई शक्नु केही परिवन्दले दाखेल खारेज गराउनको अड्काऊ हुने र दाखिल खारेज गराउनाको हक नपुग्ने धितो वन्धकी मात्र लिनेहरूले रजिष्टरी अड्डा खडा भै सो अड्डा मार्फत लिखत गराई लिनेहरूको हकमा रजिष्टेशन अड्डाको श्रेस्तावाटै थाहा हुने हुनाले रजिष्टेशन अड्डा खडा नहुंदै अगाडी लिखत गराई राखेकाले र ऐन्ले रजिष्टरी नगराए पनि हुने भै घर सारमा लिनु दिनु गरि राखेकोले समेत यो इस्तिहार जारी भएका ३५ दिन भित्र इलाका तेजारथ अड्डामा लेखाउन जानु लेखिए वमोजिम रजिष्टेशन पास नभएका लेखोटबाट धितो वन्धकी राजी-नामा दान वक्स वण्डा इत्यादिबाट भोग हक हुनेहरूले सो ३५ दिनको म्याद भित्र तेजारथमा लेखाउन नआई तेजारथमा थाहा नभै दर्तावालाहरूले तेजारथमा धितो लेखिदियो र तेजारथवाट लेखाइ लियो भने तेजारथको वाँकी उपर नभै भोगवाला भए पनि मेरा हक भोगको मलाई अगाडि लेखिदिएको भन्ने समेत केही उजुर पाउने छैनौ सो बुझी लेखिए वमोजिम गर्ने काम गर .

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इति संवत १९८७ गते रोज शुभम